



BEAUTY TO EYE AS WELL AS EAR

Among all instruments of music there is nothing to compare with the organ, in its console, in its case, and in its internal tone-producing parts, all of which can be and often are as beautiful to look at as to hear; this example comes from the erecting-room of the Alfred G. Kilgen factory.

The American Organist

JANUARY, 1950

Vol. 33, No. 1 - 25¢ a copy, \$2.00 a year

WELCOME 1950

We thank our many friends
for their loyal
and
enthusiastic support
in 1949

We greet the Organ World
in 1950
with the promise of a
still finer

"ORGAN OF ARTISTS"

M.P. MÖLLER

THE ARTIST OF ORGANS - THE ORGAN OF ARTISTS

HAGERSTOWN, MARYLAND

Member: Associated Organ Builders of America

Organ Builders Supply Company

Actions Pipes Chests Reeds Consoles
Reservoirs Shades Tremolos
Custom work to your specifications
P.O. BOX 328 HOLLIDAYSBURG, PA.

EDWARD A.

HIGGINS

PIPE ORGAN BUILDER

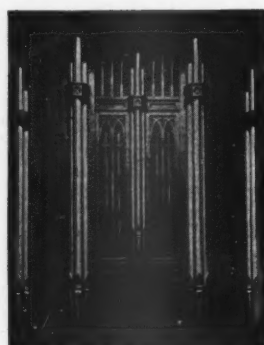
Rural Route No. 5

Peoria 8, Ill.

The CHARLES W. McMANIS Company

Organ Builders

10th & Garfield Avenue
KANSAS CITY 2, KANSAS



Casavant

Famous church organ
name for more than
a century

**Casavant
Freres, Ltd.**
Saint Hyacinthe
P.Q., Canada

REUTER PRESTIGE

There is general agreement among those who know, that the Reuter Organ is in the forefront of today's strictly fine pipe organs. This prestige is a direct result of the consistently fine work that Reuter has done, both tonally and structurally, over a long period of organ building.

The Reuter Organ Co.

Lawrence, Kansas

*Builders of fine pipe organs exclusively
(Member, The Associated Organbuilders of America)*

780.5
Am 3

The First Church of Christ, Scientist

in

BOSTON, MASSACHUSETTS



Contracts have been closed for the installation of two organs:—

The Original Edifice	3 manuals	46 ranks
The Extension	4 manuals	224 ranks



THE AEOLIAN-SKINNER ORGAN IS A QUALITY PRODUCT

85691

AEOLIAN-SKINNER ORGAN COMPANY, INC.

G. Donald Harrison, *President*

William E. Zeuch, *Vice President*

Office and Factory — BOSTON 25, MASSACHUSETTS

Member Associated Organ Builders of America

REPERTOIRE AND REVIEWS

Prepared With Special Consideration for the Average Organist

Books & Music of 1949

The following are noted as outstanding works advertised and reviewed during the past year.

BOOKS

Bach's Life Chronologically, by T. Scott Buhrman, 5x7, 54 pages, 7 plates, cloth-bound, Organ Interests Inc. \$1.25, Dec. page 431.

Casals, Pablo, by Lillian Littlehales, 6x9, 232 pages, illustrated, Norton & Co. \$3.75, Aug. 244.

Chimes and Electronic Carillons, by Paul D. Peery, 7x10, 146 pages, illustrated, John Day Co. \$3.75, Jan. 8, Nov. 364.

Christmas, prepared by Randolph E. Hangen, 11x14, 68 pages, Augsburg \$1.00, Nov. 372.

Contemporary American Organ, by Dr. Wm. H. Barnes, 8x10, 349 pages, illustrated, J. Fischer & Bro. \$4.75, March 74.

Counterpoint Manual, by Ernest Kanitz, 8x12, 65 pages, Birchard \$2.00, June 184.

Design in Music, by Gerald Abraham, 4x6, 55 pages, Oxford University Press \$1.00, Nov. 372.

Guideposts for the Church Musician, by Paul Swarm, 11x12, Church Music Foundation \$10.00, Nov. 372, 407.

Instant Modulator, devised by Harold M. Smith, 9x5 cardboard with slide, Marvin Music Co. \$2.00, May 148, Dec. 455.

Modulation in Theory and Practice, by Dr. Edward Shippen Barnes, 9x12, 153 pages, J. Fischer & Bro. \$4.00, Sept. 288, Oct. 326, Nov. 368, 378.

True Art of Playing Keyboard Instruments, by C. P. E. Bach, 6x9, 449 pages, thematics, Norton \$6.00, March 76, April 111.

SONATAS AND SUITES

DeLamarter, Dr. Eric, Thumb-Box Sketches, 16 pages, md, Witmark \$1.50, Feb. 40.

Langlais, Jean, Suite Francaise, 45 pages, 10 movements, Gray \$2.75, Nov. 364.

Taylor, Alfred, Nativity Miniatures, 10 pages, J. Fischer & Bro. \$1.25, Sept. 278.

Templeton, Alec, Suite Noel, 14p, me, Gray \$1.25, Nov. 368.

Weitz, Guy, Sonata 2, Chester, \$7.50, July 216.

ORGAN COLLECTIONS

Album of Organ Music for Christmas, J. Fischer & Bro. \$1.50, Oct. 336.

Brahms' Organ Works, ed. Gerard Alphenaar, two volumes, Marks \$1.25 each, Jan. 6.

Church Music for the Smallest Organ, ed. Gordon Balch Nevin, J. Fischer & Bro. \$1.00, July 218.

Compositions for Organ and Bells, Twelve, 53 pages, Pres-ser \$1.25, Dec. 422.

Daquin, Claude, New Book of Noels, Vol. 2, ed. E. Power Biggs, 36 pages, Music Press \$3.00, Jan. 6.

Dubois, Theo., ed. Dr. T. Tertius Noble, six pieces, 38 pages, J. Fischer & Bro. \$1.50, Aug. 244, 250.

First Four Centuries of Music for the Organ, by John Klein, two volumes, Associated, \$20.00 for the two, Jan. 10, Oct. 325.

Franck, Cesar, Three Chorales, ed. Joseph Bonnet, J. Fischer & Bro. \$2.50 for the three, March 80.

Free Organ Accompaniments to 50 Hymns, by Dr. T. Tertius Noble, 9x12, 46 pages, J. Fischer & Bro. \$2.50, March 74.

Masterpieces of Organ Music, Vol. 61 to 65, Liturgical Music Press \$1.00 a volume, Aug. 248, Oct. 332, 333.

McGrath, Joseph J., Divertimenti, Twenty-Four, 50 pages, J. Fischer & Bro. \$2.00, May 144, June 186.

Modern Anthology, ed. Dr. David McK. Williams, 9x13, 209 pages, 27 pieces, 24 composers, Gray \$12.00, Oct. 332, 334, 336.

Organ Masterpieces, ed. Robert L. Bedell, 160 pages, 31 pieces, Amsco \$1.25, Feb. 43, March 73, 78.

Organ Music, ed. Dr. Roland Diggle, 60 pieces, Amsco \$1.25, Jan. 5.

Wedding and Sacred Music for Organ, ed. Dr. Roland Diggle, 63 pieces, Amsco \$1.25, April 109, 112.

CANTATAS AND ORATORIOS

Bach, ed. Wm. A. Goldsworthy, "Jesu Thou My Constant Gladness," cantata 147, Gray \$1.00, Dec. 434.

"EVERYBODY'S FAVORITE SERIES" for ORGAN

Provides Suitable Music for EASTER and All Year Around



ORGAN PIECES

E.F.S. No. 11—Over 50 celebrated compositions especially selected and edited for organ by Professor Harry L. Vibbard of Syracuse University College of Fine Arts; plus Hammond reg.

139 SELECTED ORGAN PIECES

E.F.S. No. 17—Includes Preludes, Postludes, Chorales, Marches, Oratorios, etc., plus instructions on modulations and improvisations; with Hammond registration; ed. by Prof. Vibbard.

ORGAN MUSIC

E.F.S. No. 27—Selected and edited by Dr. Roland Diggle; provides repertory for the organist of average abilities; effective on large and small organs; plus Hammond registration.

SELECTED ORGAN SOLOS

E.F.S. No. 37—Outstanding originals and arrangements by Dr. Roland Diggle; furnishes additional program material to the average organist; plus Hammond registration.

STANDARD COMPOSITIONS FOR ORGAN

E.F.S. No. 47—Another book in our series by the distinguished Dr. Diggle; includes special arrangements of famous concert pieces for Church use; plus Hammond registration.

A MASTER SELECTION FOR ORGAN

E.F.S. No. 54—Pieces by Bach, Beethoven, Brahms, Buck, Diggle, Franck, Guilmant, Jackson, Maillly, Merkel, Rheinberger, Salome, Wely, Wesley, et al.; ed. by Dr. Diggle; plus Hammond registration.

UNIVERSAL ORGAN ALBUM

E.F.S. No. 57—Features many selections not found in other books and at least 24 which are new to most American organists; ed. by Dr. Diggle; plus Hammond registration.

ORGAN MASTERPIECES

E.F.S. No. 59—Prepared by Dr. Robert L. Bedell, an unusual collection of rare recital numbers, many for the first time in an American edition; for intermediate and advanced players; revised and with Hammond registration by Dr. Diggle.

CHORAL PRELUDES FOR ORGAN

E.F.S. No. 65—43 original chorales by Bach, Buttstedt, Buxtehude, Kellner, Kuhnau, Scheidt, Schilling and Streicher; ed. by Dr. R. L. Bedell; Hammond registration by V. C. Thomas.

WEDDING and SACRED MUSIC

E.F.S. No. 69—43 selections including a complete wedding service and well-known hymns and religious songs for all occasions; arranged and edited by Dr. Roland Diggle for organ and the Hammond.

Send for free descriptive catalog listing complete contents of above books—Price \$1.25 Each Book

Order at your dealer's or direct from

AMSCO MUSIC PUBLISHING COMPANY

240 West 55th Street, Dept. A

New York 19, N. Y.

HEITMANN

E. Power Biggs:

"I remember Heitmann's performance, ten years ago, at the Germanic Museum, of the Bach Clavierübung as a revealing and truly great achievement. It is grand that you are bringing to America this great interpreter of organ literature. I am sure there will be enormous interest in his recitals, and a capacity enrollment for his classes. The coincidence of the Bach Anniversary of 1950, the A. G. O. Convention in Boston, and Heitmann's visit, not only to play but to teach at the Organ Institute, is all most fortunate and should make 1950 a memorable year.

Berlin:

"Three thousand persons listened spellbound."
"Heitmann brings the music of Bach to the highest artistic point possible, with which there is no comparison in the world whatsoever."

Engagements for concerts and master classes between June 15 and Nov. 15 may be made through the

ORGAN INSTITUTE
Andover Massachusetts

ORGAN INSTITUTE

Andover, Massachusetts

SUMMER SESSIONS

First Session: June 26 - July 15, 1950

Second Session: July 17 - August 12, 1950

FACULTY

E. Power Biggs

Fritz Heitmann

Arthur Howes

Arthur Poister*

Carl Weinrich

Ernest White

DAILY MASTER CLASSES AND INDIVIDUAL INSTRUCTION

Comprehensive Repertoire. Technique, Interpretation, Registration, Methods of Practicing. Twenty practice organs. Scholarships.

Dr. Heitmann will conduct master classes in each of the Summer Sessions and give individual lessons during the remainder of the seven weeks' period.

*Not teaching in 1950.

ORGAN INSTITUTE, ANDOVER, MASSACHUSETTS

WHAT GOOD IS A STOP THAT WILL NOT STAY IN TUNE?

AUSTIN chorus reeds need tuning but once or twice a year.

You can go to any isolated example, where service is irregular or infrequent, draw the Trumpet with sub and super couplers, and not more than one or two notes will be "out"—if any.

This solidity of pitch results from *ultra-solidity of pipe construction*. There is nothing accidental or fortuitous about it.

AUSTIN reeds have brass wedges, unaffected by temperature or humidity. They *stay put*—which wood wedges cannot. This detail is especially important in localities with wide extremes of weather.

Organ money is wasted if the organ is not in tune.

AUSTIN ORGANS, INC.

Hartford 1, Conn.

Member, The Associated Organbuilders of America

Bitgood, Dr. Roberta, "Job," 34 pages, Gray 75c, Feb. 42, March 72.

Elmore, Robert, "The Cross," 90 pages, J. Fischer & Bro. \$2.00, Jan. 8.

Maxwell & Wirges, "Generation of the Word of God," 63 pages, Maxwell-Wirges \$1.25, Sept. 280.

Maxwell & Wirges, "Glorification of the Word," 51 pages, Maxwell-Wirges \$1.25, Jan. 11, Feb. 36.

McKay, George F., "Lincoln Lyrics," Birchard \$1.60, Feb. 46.

Rowley, Alec, "Garden and Cross," 54 pages, Gray \$1.00, Jan. 8, Feb. 42.

Van Hulse, Camil, "The Beatitudes," 39 pages, FitzSimons 75c, Feb. 40.

Wagner, ar. Charlotte Garden, "Eucharist Music from Parsifal," J. Fischer & Bro. \$1.25, Feb. 46.

White, Louie, "Praise to the Risen Lord," 14 pages, Gray 60c, March 72, April 108.

VOCAL COLLECTIONS

"Oxford American Psalter," ed. Ray F. Brown, 6x9, 242 pages, Oxford University Press, Nov. 374.

"Responses for the Service," by Dr. Edward Shippen Barnes, 20 pages, J. Fischer & Bro. 50c, Sept. 282.

PHONOGRAPH RECORDS

Bach Album, played by E. Power Biggs, Nov. 230.

Franck, Cesar, Three Chorales, played by Marcel Dupre, Decca \$13.00, April 128.

French Organ Music, played by E. Power Biggs, 5 12" disks, Columbia MM-802, \$7.25, March 85, April 140, May 157, Oct. 348.

Haydn's Musical Clocks, played by E. Power Biggs, Victor, Aug. 259, Oct. 348.

FAVORITE ORGAN PIECES

The reviewers' favorites do not include transcriptions, hymn-tune pieces, nor those considered by their composers no better than required for the Hammond electrotone.

Clark, Florence D., Carillon, Ef, 6p, me, Elkan-Vogel 90c, Oct. page 332.

DeLamar, Dr. Eric, Thumb-Box Sketches, 7 movements, 16p, me, Witmark \$1.50, Feb. 40.

Diggle, Dr. Roland, A. Summer Nocturne, Ef, 5p, e, Elkan-Vogel 70c, Feb. 40.

Kountz, Richard, Shepherd's Prayer, G, 4p, e, Galaxy 75c, Oct. 332.

Marriott, Frederick, Cathedral at Night, Em, 6p, e, Gray 75c, Oct. 332.

Marriott, Frederick, Moonlight on the Lake, Cm, 16p, d, Gray \$1.50, Jan. 6.

Nieland, Jan, Marche Triomphale, Cm, 5p, md, Elkan-Vogel \$1.50, March 68.

Ross, Orvis, Cantabile, B, 5p, me, Summy 75c, April 104.

Salvador, Mario, Scherzo, Gm, 8p, md, Witmark \$1.00, Dec. 420.

Van Dessel, Lode, Choral, 10p, md, Elkan-Vogel \$2.00, April 104.

Van Hulse, Camil, Ricercata Quasi Fantasia, Bf, 11p, d, Witmark \$1.50, Dec. 420.

FAVORITE ANTHEMS

The reviewers' favorites do not include arrangements or anthems for other than the normal four parts.

Dickinson, Dr. Clarence, "Up-Hill," Af, 7p, md, Gray 16c May page 146.

Edmundson, Garth, "God be in my head," A, 2p, e, J. Fischer & Bro. 12c, Sept. 280.

Effinger, Cecil, "Sing we merrily unto God," Am, 18p, o, d, Gray 25c, Sept. 280.

Elmore, Robert, "Lord Jesus think on me," 8p, o, me, Gray 18c, Sept. 280.

Goldsworthy, Wm. A., "Let all the world," F, 7p, e, Flammer 16c, Feb. 38.

Hall, Robert, "Gloria," D, 3p, me, Broadcast 15c, Dec. 424.

Lovelace, Austin C., "Let this mind be in you," A, 8p, me, J. Fischer & Bro. 20c, May 146.

Marryott, Ralph E., "O Jesu Thou hast lived our life," Af, 5p, u, e, Presser 18c, May 146.

Miles, Russell H., "God's Eternal Plan," C, 7p, o, me, FitzSimons 18c, Feb. 38.

Pasquet, Jean, "Prayer for Freedom," 4p, e, Morris 16c, Oct. 326.

Redmond, John, "Pray together," G, 5p, e, Morris 16c, July 212.

Shackley, George, "Put on the whole armor," C, 9p, d, Maxwell-Wirges 20c, Feb. 38.

Swinnen, Firmin, "Blessed art Thou," D, 8p, me, Summy 18c, April 106.

Summer Course

Five Weeks of Intensive Study

July 3 to August 5

GUILMANT ORGAN SCHOOL

12 West 12th St. — New York 11, N. Y.

ALFRED G. KILGEN

Organ Architect and Builder

An organization of nationally known expert organ artisans, with factory equipment and materials in

LOS ANGELES

Studio: 1639 W. Adams Blvd., Los Angeles 7, Calif.
Ph.—REpublic 7521

Designer of the organs in St. Patrick's Cathedral and Carnegie Hall in New York City

Member, Los Angeles Chamber of Commerce

Specialists IN ORGAN PIPES

of all descriptions for all Pipe Organs.
Sets for additions and exchange of stops
for better balanced Ensembles. Write to

Jerome B. Meyer & Sons Inc.

2339 So. Austin Street — Milwaukee 7, Wisc.

Pipe Organ

PARTS AND SUPPLIES

For repairing, modernizing and
enlarging pipe organs

ORGAN SUPPLY CORPORATION

540-550 E. Second St., Erie, Penna.

Member of the Associated Organbuilders of America

Season's Greetings



To our many friends - old and new

*Whom we have had the pleasure of serving
during the past. May each of you have a
successful and prosperous year in 1950. And
may you feel free to call on us whenever our
technical knowledge and resources will be of
assistance to you.*

THE W·H·REISNER MFG·CO·INC·HAGERSTOWN·MD·U·S·A·

Music for the Easter Season

*AE—Bach-ar.Goldsworthy—"This Day Hath He Arisen," Em, 12p, md, Gray 20c, from the cantata "Christ Lay in Death's Dark Prison," English text, piano accompaniment which should have been organ. It makes a grand Easter anthem for the better choirs, though because Bach knew his business so well, it is within reach of any industrious choir and will be understood by even average congregations. Music like this is eminently well suited to the average choir, if the organist can play the accompaniment without fumbling; it won't be too easy. The passage beginning on page 6 is the kind of music only Bach could ever write—simple but going straight to the heart. Actually it amounts to a young cantata.

AP—W. Glen Darst—"Ride on in majesty," F, 8p, e, Gray 18c, H.H.Milman text. Opens with a grand unison and the music flows on without running into any of the dead-end streets that stop so much contemporary anthem-writing. It's not going to displace "The Palms" and nobody wants it to, but it does give another Palm Sunday number that will be ideal for all choirs and all churches. That almost-monotone passage on page 4 is another grand inspiration. Everybody get this one. It is real church music, yet without attempts anywhere to entertain anyone.

A2E—Hermene W. Eichhorn—"Christ the Lord is risen today," D, 4p, e, Gray 15c, C.Wesley text, a sober little waltz in 3-8 rhythm for churches that like children's choirs and such things. The children will like it.

A8L—Margrethe Hokanson—"Gethsemane," 4p, u, md, J. Fischer & Bro. 15c, L.C.Stryker text, a serious anthem that should be confined to serious choirs and organists capable of dealing with unexpected things and occasional dramatic attempts. The average choir would make nothing of it, but our best organizations should be able to convey a real message to the congregation.

A6E—F. Broadus Staley—"Bell Carol," G, 5p, u, md, Gray

18c, J.R.Staley text, "klang klang" in the chorus against which a soprano and contralto soloist sing a 2-part "alleluia." Presumably written for the average volunteer choir and quite within their capacity to understand. Music like this demands a bit of showmanship; whether or not that fits your church, is for you to decide. Does Easter call for this sort of thing? One of our soberest publishers of church music seems to think it does.

AE—Camil Van Hulse—"Ye sons and daughters," Gm, 11p, me, FitzSimons 20c. Genuine organ score for parts of it. The publishers give the voice-range of each of the four parts—an excellent idea. "One of the most beautiful 15th century French melodies is realistically related in this composition to an organ background which unostentatiously enhances the text," say the publishers. Opens with a hard organ introduction, then unison voices humming the grand old theme, which later they use with words. Structure and writing-technic are excellent, and it's put into a rather big pattern; since the ancient theme dominates the whole work, it should be welcome in many churches. A bit on the spectacular side here & there, the organ always playing a prominent part, as it should. All good organists should look this over for themselves, though many of them would be safe in ordering it without prior inspection.

A8E—Maurice C. Whitney—"The Easter Story," Bf, 7p, u, me, Gray 18c, a telling of the Easter story in a new way that has much to recommend it, and music that is quite tuneful, simple, direct, to the point. A great many choirs will do it well and please their congregations with it. Not likely to be duplicated in any other Easter anthem. Mr. Whitney does not say who wrote the text, so probably he did; a splendid job of it too. The more we think it over, the more we like it. Nothing horrible in it anywhere, all sane harmonies, conservative but genuine melodies.

OLDER EASTER GEMS

Wouldn't turn a Rembrandt down because it's old, would you?

ORGELECTRA



55 pounds of accurately controlled voltage

The first and only
key-action current
designed
and
engineered
specifically
for pipe organ use.

ORGELECTRA'S famous automatic voltage regulation assures an organ of always getting the proper voltage for the proper amperage. Due to this marvelous invention your organ can neither get too much voltage nor too little; it will always receive the proper voltage for the proper amperage. Ask your reputable organ technician for your

free ORGELECTRA booklet.

6525 Olmsted Avenue — Chicago 31, Illinois

Newcastle 1-2001

you will find

PROMPT SERVICE

in harmony with your expectations
AT THE SIGN OF THE TUNING FORK

ACCURACY
EFFICIENCY
DEPENDABILITY
COURTESY

TRY OUR MAIL ORDER
SERVICE TODAY

YOU TOO, CAN TAKE PART
IN THE HARMONY



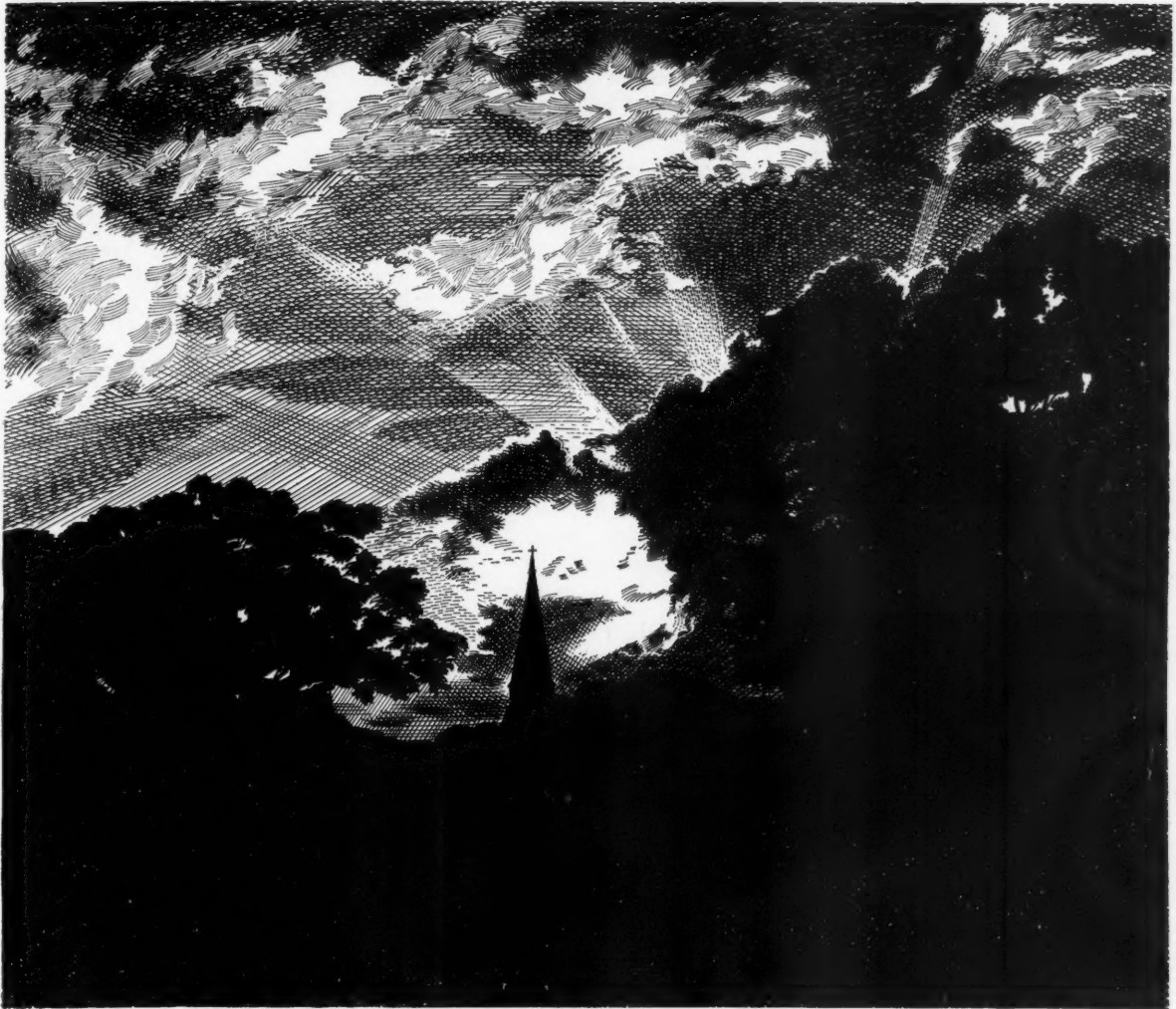
SEE OUR EXHIBIT AT ST. LOUIS

AUDITION OUR SERVICE YOURSELF

HAROLD FLAMMER, Inc.
MUSIC PUBLISHERS AND DEALERS

251 WEST 19th STREET

NEW YORK 11, N. Y.



MODEL S

This Heavenly Music for Your Church

From the faintest whisper of sound to tull majesty of tone, the Baldwin Electronic Organ brings the inspiring grandeur of traditional organ music to your church. The trained ears and fingers of accomplished organists have recognized in the Baldwin the wonders of expression and feeling found in the finest instruments . . . the magnificent glory of tone associated with worship and devotion. Yet the Baldwin can be installed for a fraction of the expected cost. Send for folder describing this instrument.

BALDWIN ELECTRONIC ORGANS

THE BALDWIN PIANO COMPANY, DEPT. A.O.-1, CINCINNATI 2, OHIO

BALDWIN • ACROSONIC • HAMILTON AND HOWARD PIANOS

Nor reject Bach for that reason? In the same way there are some Easter anthems from former years which, because of the shortage of really superb Easter music, are worth as much today as when they were written. Here are some of the best of them from our former review pages.

H. Leroy Baumgartner, "Say not that Christ is dead," 10p, vd, Ditson, some 8-part writing but listed here in spite of it because none but the best choirs should try it.

Joseph W. Clokey, "Christ Conquereth," 10p, o, me, J. Fischer & Bro. 15c, good themes, good workmanship, a bit on the modernistic trend and hence only for good congregations, but one of the fine Easter pieces.

Joseph W. Clokey, "Hymn Exultant," 9p, md, Gray 15c, and another Easter anthem worth doing wherever there is a competent chorus.

Dr. Clarence Dickinson, "In Joseph's lovely garden," 8p, me, Gray 15c, a bit of Easter loveliness in music rather than a shout of triumph like the others mentioned. Any average choir can do it.

Wm. A. Goldsworthy, "An Easter Antiphon," 10p, me, Gray 16c, for adult chorus and 2-part junior choir or antiphonal voices, one of the finest of Easter anthems.

Wm. A. Goldsworthy, "A Child's Easter," 4p, e, Gray 15c, for 2-part junior choir with obbligato parts for senior sopranos and contraltos; can be used for 2-part women's voices without juniors.

Wm. A. Goldsworthy, "Dawn in the Garden," 12p, me, J. Fischer & Bro. 15c, for combined senior and junior choirs, fine music for antiphonal work in any way the organist chooses.

Dr. Philip James, "Hail dear Conqueror," vd, Schirmer, an unusually fine anthem for the best of choirs, with lots of the real Easter jubilation.

Wm. R. Voris, "Joy dawns on Easter day," 8p, e, Gray 15c, another jubilant anthem, for any choir, any congregation.

Pietro Yon, "Christ Triumphant," 12p, me, J. Fischer & Bro. 15c, one of the prize anthems of all Easter repertoire.

AND FOR LENT

Don't forget that grand new cantata by Robert Elmore, "The Cross," 96p, o, J. Fischer & Bro. \$2.00, one of the finest cantatas ever written for the Lenten season, musical and convincing the whole way through.

Music for Your Choir

By WILLIAM A. GOLDSWORTHY

Who inspects a lot of choral works but talks about only those he likes

ASE—Dr. Edward Shippen Barnes—"Risen Lord," Gray 16c. Dr. Barnes rarely favors us but when he does it is generally a must. Here he has written both text and music, each equally splendid, and it should be saved for that big time in the Easter service. Has a thrilling climax, even a top-C for the soprano soloist.

A1E—Hermene W. Eichhorn—"Song for Easter," Gray 15c, a fine unison chorus for junior choir; quaint melody, joyous in character, and sparkling rhythm. The changing accompaniment gives variety throughout.

*AE—French-ar. Whitney—"Easter Carol," J. Fischer & Bro. 16c, a fine anthem that rollicks along like a Christmas carol, joyous rhythms, fine melody, with a different arrangement for each stanza, the second being imitative, almost like a round. It should be popular.

AE—Marion Ohlson—"Now is the triumph," Gray 16c, another good addition to the repertoire for combined junior and adult choirs; singable, with a good part for the juniors, and a clear moving organ part that will be welcome.

AL—Olive N. Russell—"Jesu Son of the Living God," J. Fischer & Bro. 16c, a fine strong anthem for Lent or Holy Week. Based on parts of the Creed, it grows in intensity to a great height at the Crucifixus. Recommended also for communion service.

BRAHM'S ELEVEN CHORALPRELUDES

New edition by E. Power Biggs

12x9, 48 pages, me, Music Press \$3.00, something new & welcome. Brahms' Choralpreludes, some of them, are as beautiful & appealing as any organ music ever can be. And to tamper with the notes actually written by the great Mister Brahms would be unthinkable, yes? Well, it isn't. Brahms knew the minimum about organs; a look at his scores shows that. He knew the maximum about music. Again, look at his scores. Mr. Biggs has what Brahms had not. So Mr. Biggs supplies it by some entirely new organ versions. Astonishing? Not at all. Take a look at some of the Brahms measures and you'll see how badly written they were for the organ. All Mr. Biggs has done is to write, for four of them, five alternate versions of his own; the music is not tampered with in any way, it is merely put down on paper exactly as Brahms would have done, had he known the organ as well as he knew the orchestra. In addition Mr. Biggs prefaces each Choralprelude with a hymn-like presentation of the chorale itself, with both original German text and English translation. Then next it the Brahms Choralprelude exactly as written, but with only standard clefs used instead of orchestral; and finally in the four of them that are most awkward to play, he gives alternate versions as already described. An organ without a Pedal Organ would be stupid; so Mr. Biggs writes the originals on the proper three staves exactly as Brahms would have done had he known the organ better. We've talked enough. If you want to play the Brahms Choralpreludes, here's the perfect edition for you.

CHOIR DIRECTORS

A SIMPLE APPROACH TO SIGHT READING

Improve your choir through this simple, inexpensive and tested method. Results assured in three months. Call or write.
DON WEST — Tel. CHelsea 3-6016 — 8 Jones St., New York 14

Masterpieces of Organ Music

Modern Editions of the Classics of
the 16th through the 18th Centuries

Catalogs containing complete list of contents
of the 67 Folios at your dealer or

The Liturgical Music Press, Inc.

BOOSEY & HAWKES, INC.

Sole Selling Agents

30 West 57th Street — New York 19, N. Y.
Chicago — Los Angeles — Toronto — London — Sydney — Capetown — Paris

ARKANSAS ORGAN CO.

Organ Builders

Experience IS an advantage

P. O. Box 491

North Little Rock

Arkansas

A PROMINENT ORGAN DISTRIBUTOR WROTE THIS AD ...

A very prominent dealer, who sells a great many Maas Chime products, wrote us this unsolicited testimonial. It tells our story better than we could tell it ourselves. The writer requested that his name and firm name be withheld for personal reasons.

"Dear Mr. Maas:

In going over some of your past literature, it occurred to me to look for the reasons why we have been sending you repeat orders. We have not ordered any other make for quite a long time now.

I did not find all of these actual reasons set forth in any of your advertising, and thought you might be interested in a breakdown of our own thoughts — which are listed on the attached sheet in our idea of the proper order of relative importance."

Reasons for our sending you repeat orders
(same reasons also have been expressed by other dealers):

1. **Harsh overtones suppressed.** Results: (1) much better tone; (2) softer tone; (3) less discordant with accompanying organ or vocal music, because chordal structure of chime tone less prominent when overtones are reduced.
2. Your **method of construction** (bakelite damping) enables you to use a harder hammer to strike the chimes; a harder hammer will retain its voicing or degree of hardness, longer than a soft tip on ordinary chimes.
It has been observed that some other makes, fairly harsh to begin with, sound even thinner, almost like toys, after a year's use.
3. Your chimes **can be played more softly** than any others, because of the bakelite cap, which enables you to get a very soft tone without making the action hyper-sensitive and unreliable. Softness without sacrifice of reliability.
4. Because of (a) **mellow tone**, (b) **softer available tone**, your chimes can be mounted anywhere; they do not have to be put in the cellar or the back room in order to sound right.
5. **Tuning — excellent.** Have received comments from many people who volunteered the information that "This is the first time I've ever heard a set of chimes that was in tune."
6. **Construction: excellent.** Recent improvements over your already satisfactory action are well worth while and are appreciated by the installation men — and eventually, by the ultimate buyer.
7. **Freedom from service difficulties** — a popular idea with the dealer who is responsible for installation and service.
8. Size of action: **unusually compact unit**, narrower than the usual, lends itself very well to various installations; its appearance, if anything, is better than the wider types.

These Points Have Been Given In About
The Order of Their Importance to Us.

All MAAS dealers are enthusiastic about Maas Chimes and allied products. If you are selling organs, but are not now a Maas dealer, then you should be. We sell through organ dealers and builders only. We invite your earnest consideration of our products. More than 12,000 sets of Maas Chimes are in constant use.

WRITE FOR INFORMATION
AND SPECIFICATIONS

MAAS
ORGAN COMPANY

Dept. 26, 3015 Casitas Ave., Los Angeles 39, Calif.

Some Music Reviews

By Dr. ROLAND DIGGLE

Who says just what he thinks in a manner never lacking conviction

*Bach-ar.Means—Slumber on O Weary Spirit, 5p, Gray 75c, a lovely service prelude admirably arranged, from Cantata 82; it cannot fail to prove popular with organists everywhere.

Seth Bingham—Prelude on Festal Song, 4p, Gray 75c, on the Guild list of examination pieces this year, which gives you an idea as to the type of music it is; I like the last twelve measures quite well.

Dr. Roberta Bitgood—Choralprelude on Jewels, 4p, Gray 75c, a charming number on the tune associated with "Little children who love their Redeemer." Nothing pretentious about it, but your congregation will love it—and heaven only knows they are entitled to hear something like this once in a while. Middle part with the theme in the pedals on a 4' stop may give you some trouble; on my organ I couple a 4' stop from the Great to the Pedal and play an octave lower. Some of us do not have top-G on the Pedal.

Dr. T. Frederick H. Candlyn—Rhapsody on Sursum Corda, 8p, Gray 75c, in which the wellknown organist of St. Thomas Church, New York, does a splendid job with a short theme. It is a rhapsody in every sense of the word and gives the performer ample opportunity for effective registration using all the equipment of a large instrument. It is of moderate difficulty and suitable for service or recital; you will enjoy it.

Charles Cowell—Choralprelude on Windsor, 3p, Gray 75c, another excellent service prelude, on the tune usually sung to "Jesu our Lenten fast." Easy to play, it has freshness that will go a long way towards making it a favorite with organists.

*Daquin-ar.Biggs—The Cuckoo, 6p, Gray 75c, a jolly little recital number; no pedal, and only two stops required for its performance.

Frederick C. Schreiber—Solemn Prelude, 4p, Gray 75c, again a first-rate service prelude containing some excellent music. It starts softly, builds to a fine climax, and ends softly; as this is the sort of thing organists are always asking for, it should find many friends. Not too difficult; I believe you will enjoy playing it; I know I do.

Dr. Leo Sowerby—Choralprelude on Palisades, 7p, Gray 75c, a fairly difficult number based on the Composer's tune in the 1940 Episcopal Hymnal. This is typical Sowerby music and calls for careful playing; the tune is not too well known but the piece will stand on its own feet and should make an excellent prelude or postlude for any service.

William Stickles—Best Loved Ballads, Chappell 60c for the thousands who have electrotones in their homes or who play in lodges and similar places, this series of arrangements will prove invaluable. Here in Los Angeles there are some 50 lodge-rooms and small auditoriums that have electrotones, and there are hundreds of homes where people get real enjoyment from such instruments. Little or nothing has been done for them by way of providing attractive original music or easy arrangements of wellknown melodies. They have had to use a piano score, or play regular organ music 90% of which bores their listeners to death. Mr. Stickles does a first-rate job in arranging such music as d'Hardelot's Beause, Adams' Bells of St. Mary, etc. All are published separately and make a real addition to the entertainer's library.

Camil Van Hulse—Symphonia Mystica, 46p, J. Fischer & Bro. \$3.00, a large-scale work that deserves the attention of all who are interested in contemporary American organ music. The Composer has given us a number of first-rate recital pieces; this is perhaps his most important work to date. It consists of Prelude, Meditation, Scherzo, Intermezzo, and Finale; it is quite difficult. I heard Alexander Schreiner play it twice on tour, and I doubt very much if

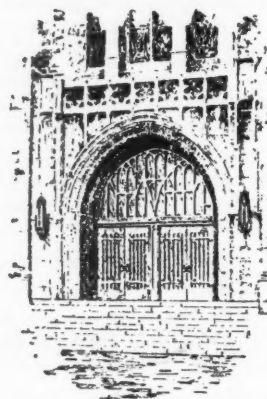
anyone will give a finer performance than he gave in Los Angeles. It comes off better than it looks, which is especially true of the last movement. I find Scherzo and Prelude the most attractive, and the two slow movements the least. I have an idea Scherzo will prove most popular; it makes an excellent recital number by itself. It has originality and, given the right registration, it makes a stunning number. The work is gotten out in the usual excellent Fischer style and is a joy to play from. It will be interesting to see how many of our top recitalists give it a hearing.

Homer Whitford—Five Chorale Paraphrases, 19p, Gray \$1.25. I am always pleased to review music of real practical value to average organists looking for service music. This second set of Paraphrases is even better than the first which has proved so popular. In the first place, they are not so difficult, and secondly they are more churchly. Tunes are, sans quotes, Coronation, Beecher, Dundee, Greenland, St. Anne, all known & used in every denomination. They vary from three to five pages and will prove effective on a small 2m instrument. Personally I like Greenland and St. Anne best, but all five are first-rate and I strongly advise every one of you to get a copy and use it. At 25c a number you can't go wrong financially.

LAUGH IT OFF

"Have you heard that one about Melchior? He was singing 'Lohengrin' in the Met. The Swan Boat was supposed to glide across the stage during his singing, but it didn't show up. None the less he persevered to the finish. Still no Swan Boat. The conductor jumped to the rescue by starting the tune all over again, and Melchior sang it once more. But still no Swan Boat. He wouldn't be tricked into singing it a third time, not Melchior. Instead, he turned to the audience and inquired in his stentorian voice, 'Does anyone know when the next Swan Boat leaves?'"—E. J. Quinby.

Westminster Choir College



JOHN FINLEY WILLIAMSON, PRES.

ALEXANDER MCCURDY
Head of Organ Department

TRAINING ORGANISTS AND
CHORAL CONDUCTORS

FOR THE
CHURCH, CIVIC CHORUS, SCHOOL
and COLLEGE

PRINCETON, N. J.

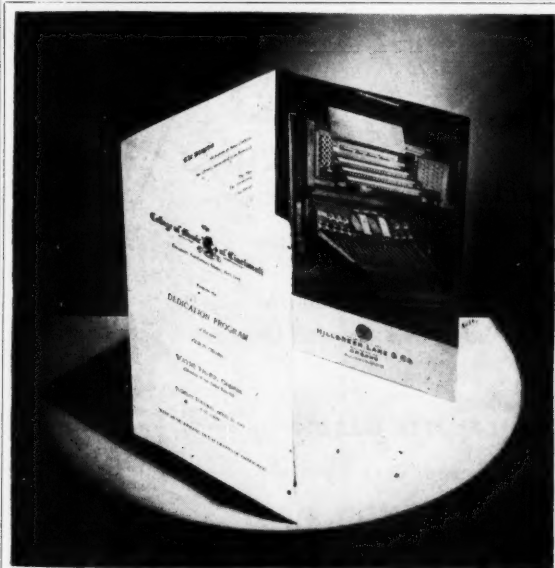
Birchard Anthems

NEW ISSUES

CLOKEY, JOSEPH W.	
2030 King of Kings. SATB, with organ.	\$0.16
DAVIS, KATHERINE K.	
1517 Our God Is a Rock. SATB.20
DUBOIS, THEODORE	
2027 Why Hast Thou Forsaken Me. (arr. Runkel). SATB.18
HALFVARSON, STEN G.	
1506 The Easter Hope. SATB.16
MARRYOTT, RALPH E.	
1535 The Waking Carol. (for Easter or Lent). SATB.15
PLYE, FRANCIS JOHNSON	
1500 Children of the Heavenly Father. (old Swedish tune). SSAATTBB.16

Send for examination copies

C.C. Birchard & Co., Boston



WOULD YOU LIKE A COPY OF THIS OUTSTANDING PROGRAM?

This program may help you present an inspired recital of your own sometime, or you may want it for your file. It is the Dedication Program of the Odeon Organ at The College of Music of Cincinnati, a brilliant performance by Mr. Wayne Fisher, Organist and Member of the Artist Faculty. Just write Hillgreen-Lane & Company, Alliance, Ohio. It will be sent to you promptly . . . no charge, no obligation.

Two New Additions to the CHapel Voluntaries in the MARKS ORGAN LIBRARY

Book Seven

EASTER MUSIC—Berlioz,
Handel, Lemmens, Mascagni,
Alphenaar .75

Book Eight

LENTEN MUSIC—J. S. Bach,
Handel, Joels, Wagner,
J. O. Walther .75

A rich selection of Easter and Lenten
music for Church services.

Edward B. Marks Music Corporation
RCA Building Radio City New York 20, N. Y.

10 FREE SAMPLES

Of Clerical Forms to
Give You More Time
For Practice and Fun

- CHOIR APPLICATION CARD
- CHOIR MEMBERSHIP CARD
- CHOIR ATTENDANCE CARD
- CHOIR PROMOTIONAL CERTIFICATE
- ABSENTEE REMINDER CARDS
(4 styles)
- WEDDING MUSIC AND FUNERAL
MUSIC CARDS

CHURCH MUSIC FOUNDATION is a nonprofit
corporation dedicated to research and publica-
tion toward the improvement of church music.
Publications include:

"Schlieder Creative Harmony Series"
"Guideposts for The Church Musician"

Yes, PLEASE SEND FREE SAMPLES TO:

NAME (Please Print)

STREET AND NUMBER

CITY AND STATE

Mail Today To: **CHURCH MUSIC FOUNDATION**
P. O. BOX 7, DECATUR, ILLINOIS

GRAY-NOVELLO

For 1950 —
a Bach Anniversary Year!

**JESU, THOU
MY CONSTANT GLADNESS**

(CANTATA No. 147)

by

J. S. BACH

A New Edition with English and German Text

Edited by W. A. GOLDSWORTHY

For S.A.T.B. Soli and Mixed Chorus
with organ or orchestral accompaniment
Time of performance—30 minutes

Price \$1.00

THE H. W. GRAY CO. 159 East 48th St.
Agents for NOVELLO & Co. New York 17, N. Y.

GRAY-NOVELLO

SCHOOL OF SACRED MUSIC
Union Theological Seminary

The Rev. HENRY PITNEY VAN DUSEN, Ph.D., D.D., President
HUGH PORTER, Sac.Mus.Doc., F.A.G.O., Director
CLARENCE DICKINSON, Mus.Doc., Litt.D., Director-Emeritus

*Courses in everything pertaining to the
Music of the Church*

The regular summer session of the Seminary will include private study in organ, voice, and theory, with well-known New York instructors, and two special courses in Sacred Music: Choral Conducting and Interpretation, by Barrett Spach; the Organization and Administration of the Church Choral Program, by Donald D. Ketting. There will be a chorus under the direction of Mr. Spach which will sing a program in the chapel during the session.

July 10 to August 18, 1950

Bulletin on Request
Broadway at 120th Street New York 27, N.Y.

For Lenten
and
Good Friday
Performances

EUCHARIST
MUSIC from PARSIFAL
by Richard Wagner

Arranged for Mixed Chorus
Tenor or Baritone Solos, and Organ

by

CHARLOTTE GARDEN

Sacred Text by

JOHN J. MOMENT, D.D.

*A translation of the message of the Grail Story
into the primary symbolism of the Lord's Supper*

Price \$1.25

J. Fischer & Bro. - 119 West 40th Street - New York 18, N. Y.

THE AMERICAN ORGANIST

T. SCOTT BUHRMAN

Editor

1949 CONTRIBUTORS

Charles E. Billings
Ruth Baker Chaffield
Dr. Roland Diggle
Rowland W. Dunham
John van Varick Elsworth
R. N. L. Forman
William A. Goldsworthy
George Lee Hamrick
Albin D. McDermott
J. Nieuwenhuis

The Hon. Emerson Richards
Esmond H. L. Roden
Mary Romagnoli
Charles van Bronkhorst
J. Harrison Walker
Robert M. Webber
Dr. T. Carl Whitmer
G. Russell Wing
Elliot I. Wirling
Alice E. Worrell

EXPLANATION OF ALL T.A.O. ABBREVIATIONS

• MUSIC REVIEWS

Before Composer:

*—Arrangement.
A—Anthem (for church).
C—Chorus (secular).
O—Oratorio-cantata-opera form.
M—Men's voices.
W—Women's voices
J—Junior choir.
3—Three-part, etc.
4+—Partly 4-part plus, etc.
Mixed voices and straight 4-part if not otherwise indicated.

Additional Cap-letters, next after above, refer to:

A—Ascension. N—New Year.
C—Christmas. P—Palm Sunday.
E—Easter. S—Special.
G—Good Friday. T—Thanksgiving.
L—Lent.

After Title:

c. q. c. q. c. Chorus, quartet, chorus (preferred) or quartet, quartet (preferred) or chorus.

s. a. t. b. l. m. Soprano, alto, tenor, bass, high-voice, low-voice, medium-voice solos (or duets etc. if hyphenated.)

o. u.—Organ accompaniment, or un-accompanied.

e. d. m. v.—Easy, difficult, moderately, vary.

3p.—3 pages, etc.

3p.—3-part writing, etc.

Af. Bm. Cs.—A-flat, B-minor, C-sharp.

• INDEX OF ORGANS

a—Article.
b—Building photo.
c—Console photo.
d—Digest or detail of stoplist.
h—History of old organ.
m—Mechanism, pipework, or detail photo.
p—Photo of case or auditorium.
s—Stoplist.

• INDEX OF PERSONALS

a—Article. m—Marriage.
b—Biography. n—Nativity.
c—Critique. o—Obituary.
h—Honors. p—Position change.
r—Review or detail of composition.
s—Special series of programs.
t—Tour of recitalist.
*Photograph.

• PROGRAM COLUMNS

Key-letters hyphenated next after a composer's name indicate publisher. Instrumental music is listed with composer's name first, vocal with title first. T.A.O. assumes no responsibility for spelling of unusual names.

Recitals: *Indicates recitalist gave the builder credit on the printed program; if used after the title of a composition it indicates that a "soloist" preceded that work; if used at the beginning of any line it marks the beginning of another program.

Services: *Indicates morning service; also notes a church whose minister includes his organist's name along with his own on the calendar. **Evening service or musicale.

Obvious Abbreviations:

a—Alto solo. q—Quartet.
b—Bass solo. r—Response.
c—Chorus. s—Soprano.
d—Duet. t—Tenor.
h—Harp. u—Unaccompanied.
j—Junior choir. v—Violin.
m—Men's voices. w—Women's voices.
o—Organ. 3p.—3 pages etc.
p—Piano. 3p.—3-part, etc.
Hyphenating denotes duets, etc.

Vol. 33

JANUARY 1950

No. 1

EDITORIALS & ARTICLES

Chest of Pipes.....	Cover-Plate	1
Bombarde 32'.....	Frontispiece	16
Pitch, Money, and Folly.....	Editorials	27

THE ORGAN

Symphony Hall's Third Organ.....	The Hon. Emerson Richards	17
Ninety Years Ago.....	Organbuilding Incident	26
Organbuilding for Amateurs.....	R. N. L. Forman.....	23
Which is Largest.....	Three for Comparison.....	24
Organs Alderson, Greenbrier Baptist.....	Moller.....	s24
Boston, First Scientist.....	Aeolian-Skinner.....	p3
Boston, Symphony Hall.....	Aeolian-Skinner.....	abs17
Carrollton, First Methodist.....	Reuter.....	ps25
Claremont, R. L. Abbott Residence.....	Mr. Abbott.....	m23
Madison, Radio WHA Station.....	Wicks.....	cps25
Mahony City, St. Paul's Reformed.....	Moller.....	s24
Orange, Congregational Church.....	Moller.....	s24
West Hartford, First Congregational.....	Austin.....	s24

CHURCH MUSIC

Christmas-Season Postlude.....	William A. Goldsworthy.....	22
Budgets.....	Various Notes	31, 37
Service Selections: Easter.....	Service Selections: General.....	30
Keller, Minnie Just.....		31

RECITALS & RECITALISTS

Critiques: Dr. Robert Baker.....	Walter Baker	28
Claire Coci.....	Edouard Nies-Berger	29
Advance Programs.....	Musicales	34
Past Programs.....		35

NOTES & REVIEWS

Corrections	37	Repertoire & Review, 4:	
Electrotones	28	Books & Music of 1949.....	4
Events-Forecast	31	Dr. Diggle's Column.....	12
Fraternal Notes.....	37	Easter Music.....	8
New Organs.....	38	Mr. Goldsworthy's Column.....	10
Prizes & Competitions	38	Organ	10
Summer Courses.....	5, 6, 14, 28, 31		
T.A.O. Notes	30		

PICTORIALLY

Bombarde 32'.....	Aeolian-Skinner	m16
Chest of Pipes.....	Richard L. Abbott.....	m23
Cincinnati, E. M. Staples Residence.....	Baldwin Piano Co.....	c28
Erecting-Room	Alfred G. Kilgen.....	m1

PERSONALS

Andrews, J. Warren.....	Hollett, Norman	p38
Baker, Dr. Robert.....	Keller, Minnie Just.....	*bs31
Baker, Walter.....	Lively, John R.....	p38
Biggs, E. Power.....	Markey, George.....	*20
Bingham, Seth.....	Music Press Inc.....	38
Brahms.....	Nies-Berger, Edouard.....	c29
Coci, Claire.....	Peeters, Flor.....	*21
Elmer, S. Lewis.....	Staples, E. M.....	28
Hilliard, Edgar.....	Wagner, Richard.....	r14

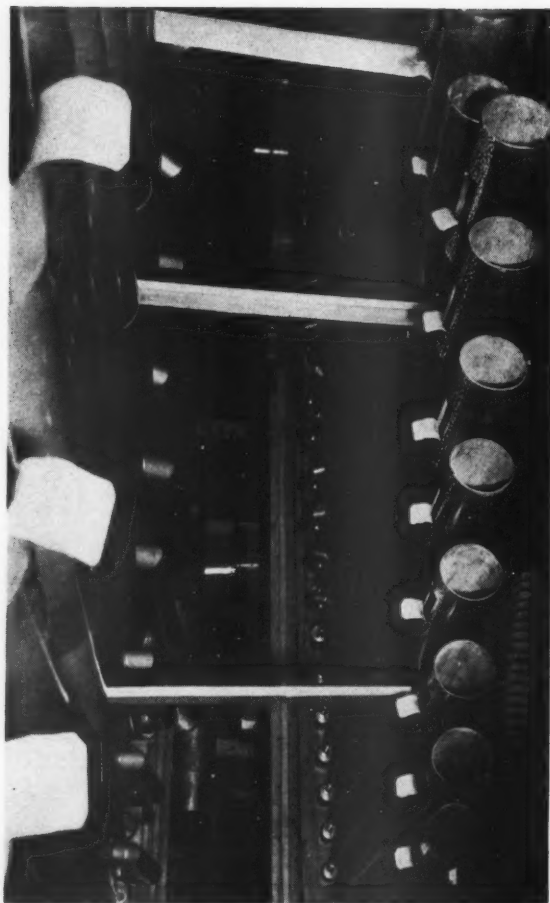
COPYRIGHT 1950 BY ORGAN INTERESTS INC.

Published by Organ Interests Inc., Richmond Staten Island 6, New York

ORGAN INTERESTS INC., RICHMOND STATEN ISLAND 6, NEW YORK CITY

DOWN IN THAT DISMAL CANYON

where the organ-tuner wends his weary way, bombing on the left of him,
booming on the right, and there's no escape when the 32' Bombarde starts
its song—but it looked prettier in the December 1949 pictures, didn't it?
It's the same old 32' Bombarde of Aeolian-Skinner's Salt Lake City organ.



THE AMERICAN ORGANIST

January 1950

Boston Symphony Hall's Third Organ

By the Hon. EMERSON RICHARDS

One of the world's foremost authorities on organ design and tone

THERE have been observations in more than twenty languages, both ancient and modern, on the impossibility of transmuting a sow's ear into a silk purse. Whatever truth in this adage there may have been in the past, in this age of scientific miracles even less promising materials than a pig's ear have been translated into even more modern and socially acceptable objects than a silk purse. Indeed, it would appear less difficult to turn the afore-said ear into a sumptuous leather wallet suitable for usage in the best of society than, let us say, trying to turn a mediocre organ into a work of art. Moreover, we see no present advantage in a conversion that results in nothing more useful than an effeminate and decadent silk purse which, again, is very much like turning the aforesaid organ into a romantic organ.

We are moved to consider this alleged impossibility, as stated in the proverb, by what has recently occurred in the case of the Boston Symphony organs. If G. Donald Harrison has ever heard of this saying, or its application to organs, he must, as a good military man, have undertaken the project in the spirit of the army's slogan, "What is difficult is done at once; what is impossible takes a little longer." For something like a miracle has happened at Symphony Hall.

Here we must hasten to lay aside our analogy, since we are not conversant with the musical perception of the aural organ of the genus *Sus*, feminine gender. We cannot say that any relationship exists between such an ear and that of the gentleman who insists that he built the original Symphony Hall job. We may only observe that if the musical taste and auditory perception of the lady pig had been employed in the voicing of the old organ, there might have been less for Mr. Harrison to do.

When we wrote about the Hutchings organ as built by his foreman, E. M. Skinner (see September 1949 T.A.O.) we promised to complete the article by a report on the new organ. We predicted there would be a big improvement over the old instrument. Mr. Harrison seems to exhibit his genius best when working with unpromising but basically sound pipes. It is not the kind of work he relishes. It is too much like raising someone else's child only to have its misconceived ancestry gain the ascendancy over attempted rehabilitation. But it does present a kind of challenge Mr. Harrison accepts, and the result here obtained is pure magic.

In the case of the Symphony Hall organ, the fund available for the new organ was less than two-thirds the amount necessary for the size and quality desired. Since a new console, new chests and action were imperative, it was obvious that much of the old pipework had to be used. Moreover, the old 3-57 was to be increased to a 4-67.

An examination of the old pipework showed that many of

When the Boston Symphony decided to get an organ that would match its own classic excellence, it gave its chosen builder its confidence as well as its money. Here's an organ built without the handicap of advice both uninformed and unwanted.

the pipes were of good material, well made but badly voiced. Could these pipes be used in an organ of radically different design? Would Mr. Harrison's magic wand work?

There was one great advantage. The Aeolian-Skinner factory was a scant two miles away. There was no problem of transportation, and key men were instantly available to solve the many problems arising in a reconstruction job. Between July and October 1949 the old organ was removed, new action installed, and such of the pipes as could be used were revoiced to suit their new function.

Symphony Hall now has an organ of outstanding quality. It is not a perfect instrument. Considering the conditions, it could not be; but it is by far one of the finest musical instruments in New England. Since primarily it is for use with the orchestra, it is an ensemble instrument meant to fit into the orchestral ensemble, and that it does to a remarkable degree. There were times during the opening concerts when one could hardly tell when the orchestra had stopped and the organ was playing alone.

All that mendacious propaganda to the effect that Harrison organs lacked fire, that classic organs were cold, had no color, melted into the mist of malicious envy from which they emanated. Such charges become ridiculous when one hears this organ and the orchestra together. The color of one is reflected in the color of the other. There could be no more complete vindication for this type of organ than that offered in Symphony Hall.

The full organ is brilliantly commanding, the tone is clear, warm and musical. There is a masculine virility, a forthrightness of attack and a certain authority of tone one finds only in the classic ensemble. The dynamic effect is big and easily fills the large hall which, in turn, appears to be quite sympathetic to organ tone.

The Great Organ is not a big division, comprising only twelve voices, but it is harmonically well developed and the total effect is on the big side. The 16' Violone is the old Pedal voice. We mentioned in the September pages that it had some good notes. Now it is all good. It now has a broad Geigen tone and is of rather bigger scale than usual for a manual double. It stands up to the bold mixtures and does a good job in the ensemble. The 8' Principal is the standard Harrison voice. Not of big scale, and on light wind. It is not a commanding voice. It has a bright singing quality of

moderate power that fits into the chorus without being obtrusive. The Geigen was the old Choir Geigenprincipal, and here occurred one of the Harrison miracles. The old rank was a thoroughly nasty voice. I was present while the change was being wrought. The treatment was radical and the result almost unbelievable. Now it is a fine register of broad smooth string quality that makes it an excellent second to the Principal.

The Grossfloete was so good originally that it just had to be preserved as a solo voice. The choice of position is unfortunate; in my opinion, it seems to cloud the chorus. Messrs. Covell and Gammons like this added weight in the ensemble, but we all agree that it should have gone on the Bombarde

division where it could have been used with the reeds as well as in solo.

The Spitzfloete is the old Great Gemshorn and, like the Geigen, has been completely transformed into a small Diapason of pleasing quality. The $5\frac{1}{3}'$ Quint comes from the old Great $4'$ Octave and does not seem to be very influential. In fact, neither of the two Quints appears to do very much to the chorus when the mixtures are on; I begin to wonder whether the expense of having these Quints as separate voices is worth while, or whether the money would not be better spent in a classic Cornet. Some like the balance of the Quints, but I believe that if they are to help the chorus and not just individual combinations they must be made stronger.

BOSTON, MASS.

Symphony Hall

Aeolian-Skinner Organ Co.

Dedicated, Oct. 7, 1949

E. Power Biggs & Boston Symphony
V-63. R-84. S-67. B-4. P-4802.

PEDAL: V-14. R-17. S-18.

32 (Violone-G)

16 Montre 32

Bourdon 32

Contre-Basse 32

(Violone-G)

(Gamba-S)

8 Principal 32

Spitzfloete 32

Cello pf 32

5 $1\frac{1}{3}$ Quint 32

4 Choralbass 32

Nachthorn 32

2 Blockfloete 32

IV Fourniture 128

32 (Bombarde-B)

16 Bombarde 32

8 Trompette pf 32

4 Clairon pf 32

GREAT: V-12. R-17. S-12.

16 Violone 73-32'

8 Principal 61

Grossfloete 61

Spitzfloete 61

Geigen 61

5 $1\frac{1}{3}$ Quint 61

4 Principal 61

Gemshorn 61

2 $2\frac{2}{3}$ Quint 61

2 Superoctave 61

IV Fourniture 244

III Cymbal 183

SWELL: V-15. R-19. S-15.

16 Gamba 68

8 Diapason 68

Gedeckt 68

Viole de Gambe 68

Viole Celeste 68

Aeoline 68

4 Octave 68

Flauto Traverso 68

2 Fifteenth 61

III Grave Mixture 183

Scharff 183

16 Bombarde 68

8 Trompette 68

Hautbois 68

4 Clairon 68

Tremulant

CHOIR: V-10. R-12. S-10.

8 Concert Flute 68

Viola Pomposa 68

Viola Celeste 68

Dulciana 68

4 Prestant 68

Koppelfloete 68

III Plein-Jeu 183

16 Serpent 68

8 Trompette 68

4 Cromorne 68

Tremulant

POSITIV: V-8. R-10. S-8.

8 Spitzfloete 61

Singendgedeckt 61

4 Nachthorn 61

2 $2\frac{2}{3}$ Nasard 61

2 Blockfloete 61

1 $3\frac{5}{8}$ Tierce 61

1 Siffloete 61

III Zimbel 183

BOMBARDE: V-4. R-9. S-4.

Top Manual

VI Plein-Jeu 366

16 Bombarde 73-32'

8 Trompette h 61

4 Clairon h 61

COUPLERS 29:

Ped.: G. S-8-4. C-8-4. V. B-8-4.

Gt.: S-16-8-4. C-8-4. V-16-8-4. B-8-4.

Sw.: S-16-4.

Ch.: S-16-8-4. C-16-8-4. B-8-4.

Bomb. (B): B-4.

Crescendos 3: S. C. Register.

Crescendo Couplers 1: All Shutters to Swell Shoe.

Combons 47: P-8. G-8. S-8. CV-8. B-3. Tutti-12.

Reversibles 12: G-P. S-P. C-P. V-P. B-P. S-G. C-G. V-G. B-G. S-C. B-C. Full-Organ.

Cancels 1: Tutti.

Blower: 15 h.p. Orgoblo.

One Orgelectra.

Great Organ is in center of stage, Swell high above it; Choir on far left; Bombarde high and to stage left; Positiv "is out in front of rest in center of case."

DEDICATORY PROGRAM

Orch., Weber, Euryanthe Overture

Org.-orch., Handel's Concerto Dm, 7-4

Orch., Schubert, Rosamunde:

Ballet; Entr'acte.

Orch., Beethoven's Symphnoy Cm, No. 5

Wilhelm Gericke conducted and Wallace Goodrich was organist for this program that opened Symphony Hall on Oct. 19 & 20, 1900; for its repetition marking the beginning of the Hall's 50th anniversary, Charles Munch conducted and E. Power Biggs was organist, the orchestra numbering 105 men. Should we ponder a moment the 'specifications' of the orchestra? Here is a comparison of the present orchestra and the new organ:

Strings—organ 10, orchestra 65;

Flutes—organ 10, orchestra 4;

Woodwinds—organ 3, orchestra 19;

Brass & Foundation—organ 25, orchestra 10.

Nov. 14 the organ had its first liberal use with orchestra:

Haydn's Concerto C, org. & orch.

Hindemith's Concerto for Organ & Chamber Orchestra

Organ Solos

Bach, Toccata-Adagio-Fugue C

Awake the Voice is Calling

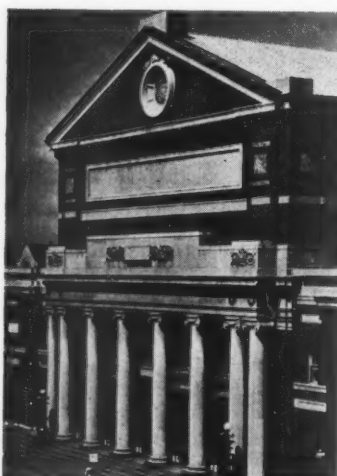
Abide With Us Lord Jesus

Comest Thou Now Jesus

Toccata & Fugue Dm

Poulenc's Concerto for Organ & String Orchestra with Timpani

Mr. Munch conductor, Mr. Biggs organist.



SYMPHONY HALL
A beautiful concert hall in Boston built fifty years ago and still vastly superior to the famed Carnegie and Town Halls in the proud City of New York.

The 4' Principal is a larger-scale edition of the 8' and carries out its difficult job of knitting the foundation to the upperwork very well. The Gemshorn 4' is the old Swell 8' Spitzfloete. Improved in scale and revoiced, it is now a useful second octave. The 12th and 15th are the old Great stops fattened in scale and with some additional pipes to improve the treble. Originally they were thin and weak, and in spite of all that has been done they are still the least satisfactory voices in the division. Their somewhat anaemic quality is covered up by the mixtures.

Fourniture and Cymbal are designed along the latest development in a field where Harrison stands alone. They add life and fire to the Great that make it an outstanding division. There is nothing brazen or screaming about these mixtures. Just color and tone that almost defy description. Needless to say, they add tremendously to the power of the full Great. In this regard, Fourniture may be said to be the climax to the whole Great-Swell ensemble. Fourniture is 15-19-22-26, Cymbal 22-26-29. Pressure is $3\frac{3}{4}$ ".

The result is that the Great has power plus clarity and color, a combination that makes it almost ideal for use with orchestra.

The Swell Organ, on 5" pressure, is in itself an excellent division that fits in well with the Great. The Contre Gambe was originally in the old Choir. Even then it was not so bad as the rest of the strings, but neither was it very good. Now it has been changed into a Salicional-like double of considerable power and pleasing quality, making it a very useful Swell double.

The Diapason is new and of moderate power and harmonic development. It is a good support for the mixtures. The 8' Gedeckt is the treble of the old Swell 16' Bourdon. It was well worth keeping.

The 8' strings, Viole de Gambe and Celeste, are a mystery veiled in an enigma. The trebles are the old Swell Violina 4' and Choir 4' Fugara with new basses. Just how that broad, smooth, cello-like tone was coaxed from these pipes is beyond believing. Transforming the sow's ear is one thing, but refining the squeal is quite another.

Aeoline has been cleaned up and is now presentable, with a half string, half flute quality that fades to a whisper with the box closed. It is surprisingly useful in combination with the orchestra. Octave is retained from the old Swell with a revamped treble. Flauto Traverso is the old Choir set and very good. Fifteenth is from the old Swell. The six ranks of pipes for the two mixtures were taken from the ten ranks of the old Great mixtures with quite a few new pipes added. The result is pleasing but not as striking as the Great mixtures. They do not top the reeds but they are valuable for color effects and lesser ensembles. The composition is Grave Mixture 15-19-22, Scharff 22-26-29.

The 16' Bombarde is the old Great revoiced. It was a good voice originally and is now much improved. It is perhaps a bit too big in scale and solid in tone, but it does make an excellent foundation, not only for the reed chorus but for the whole division. The Hautbois is the old Oboe revoiced with new shallots and tongues. Trompette and Clairon are the Harrison French variety. Brilliant but thoroughly musical with no suspicion of rattle. This reed and mixture chorus fits in with the Great fluework to form a classic ensemble, but in this case it must be said that this Swell chorus suffers by contrast with the spectacular Bombarde reeds. If one were comparing this Swell with one of Father Willis' best achievements it might be said that the total ensemble effect was disappointing. But, as Mr. Biggs pointed out, it is desirable to have a division of somewhat more restrained character than the classic Swell when dealing with an organ that already has a big Great, Positiv, and Bombarde division such as we have here. It does stand up to the Great and that is sufficient. On the other hand, it gives opportunity for almost endless mf combinations as is necessary when playing with the orchestra. Considering the Positiv and the Bombarde, there is much to be

said for the restrained power of this Swell.

The Choir, now enclosed, on 5" wind, contains some fine voices, but it is not otherwise outstanding as a division. Viola Pomposa and its Celeste are large-scaled versions of Harrison's famous Violas. Nothing in the way of an organ voice could be more beautiful or more versatile. A broad string tone that floats, combines with almost Diapason foundation. They are just the right string tone to go with the orchestra.

Concert Flute is that fine rank that was on the old Choir; Dulciana is also the old one, cleaned up and made presentable. Prestant is a rather big bright Principal that contrives to make an ensemble out of the otherwise unrelated voices in this division. Koppelfloete is that very useful voice rescued out of the baroque revival. Plein-Jeu is three ranks out of the old five-rank Swell Cornet. It starts 15-19-22. The 16' Serpent is a prepared-for and hoped-for future addition. Trompette is a delightful little French affair, useful both in solo and chorus. The 4' Cromorne is excellent as a top to the chorus and an interesting solo voice of unique color. Had this division a double and the usual mutations found in most of Harrison's jobs, it would have been an excellent division. But conservation of funds required a pause somewhere and, besides, Koussevitzky, who is largely responsible for the organ, apparently dislikes tierces with the orchestra and only that in the Positiv slipped by.

The Positiv on 3" wind is entirely new and shares the lower manual with the Choir. It is the usual Harrison design and calls for little additional comment. The 8' Singendgedeckt is a beauty as is the little 2' Blockfloete. The 4' Nachthorn also deserves praise, but there is a slight edge to the mixture that might be restrained. This Positiv when added to the Great imparts a bit more color and brilliance which is overdone if the 4' coupler is added. But if the 16' coupler is used alone it imparts a certain depth and solidity to the Great that is most gratifying.

We have reserved the Bombarde division for the last because it is the climax of the organ. Rarely have four voices added so much to an otherwise impeccable ensemble. This is the third of those remarkable divisions that Harrison has created recently; the first at Kilgore, Texas, then at Salt Lake, and now Boston. The three reeds, Bombarde 16', Trompette Harmonique 8', and Clairon Harmonique 4', are a new triumph for their creator. In form they are like the already perfected Swell reeds, only carried to the Nth degree and on higher pressure, 7". There is no Tibia-like resultant common to big reeds because the power is not high enough to include this undesirable effect. Nor is the scale large. Spotted-metal bells are employed in connection with parallel shallots and highly-curved tongues. But the real secret of their remarkable qualities lies in the perfect relationship established between the bells and the reed mechanism. There is no tension between the parts, and as a consequence they stay solidly in tune and regulation. The tone is big and fiery and consistent throughout the compass, and when mated with the magnificent mixture, this section is a mighty organ in itself. The mixture is made of large-scale Diapason pipes with $\frac{1}{4}$ mouths and well-open toes. The material is mostly tin, the composition is 12-15-19-22-26-29.

The effect of this division on the full ensemble is to increase the power about 33% and to incline the tonal quality toward the reed side. The flue ensemble is not engulfed as is so often the case with high-pressure reeds of English type, but the flue chorus ceases to dominate the reeds and there is a blend of the two forces that is at once striking and musical. Here we might say there is achieved a classicism in the grand manner. Neither the German baroque flue chorus nor the Cavaille-Coll reed and mixture assemblage, nor yet the overpowering brass of the Willis high-pressure Trumpets, has been imitated. In this Bombarde Organ Harrison seems to have contrived to extract all that is best in these schools of design and added an indefinable something that sets this division apart as a work of art of which we Americans can be proud.



Bernard R. La Berge
Presents

GEORGE MARKEY

Organist and Choirmaster — SECOND BAPTIST CHURCH — Germantown, Philadelphia
Faculty, THE EPISCOPAL ACADEMY — Acting Director, PHILADELPHIA CHORAL SOCIETY

OUTSTANDING VIRTUOSO

Consistent with my long-established policy of introducing—from time to time—a new young American organ virtuoso of talent, I feel proud this time to present George Markey, organist and choirmaster of the Second Baptist Church in Germantown, Philadelphia, and member of the faculty of the Episcopal Academy, and acting director of the Philadelphia Choral Society.

I heard Mr. Markey for the first time in Philadelphia two years ago, when he played at the Curtis Institute. I was simply carried away by his extraordinary virtuosity, his musicality, his sense of color and registration, plus a winning personality.

I decided then that when the time became propitious I would undertake to build up his concert career, and it is with greatest pleasure that I most sincerely recommend him to the American and Canadian organ public.

—Bernard R. La Berge

EXCLUSIVE MANAGEMENT BERNARD R. LA BERGE,



FLOR PEETERS

*The great Organ Composer and Virtuoso Organist of Metropolitan Cathedral of Belgium
Organ Professor, the Lemmens Institute, Malines, and Royal Conservatory, Antwerp, Belgium*

TRANSCONTINENTAL TOUR — OCT. - NOV. - DEC. 1950

By popular demand the La Berge Management is bringing this great virtuoso and composer for his third transcontinental tour next fall. The press of Europe and America has been unanimous in acclaiming Peeters as one of the great virtuosos of his time. But Peeters is more than a virtuoso, for his inspired compositions stand as one of the worthiest contributions to the organ literature of modern times.

In this tour Flor Peeters will present his recent "Lied Symphony," inspired by his everlasting impressions of the magnificent American countryside, a tribute to his affection for our great Country.

Today Peeters stands as one of the very greatest interpreters of Bach and Franck and a leading authority on the Lemmens tradition.

ARD IRGE, INC. 119 W. 57th St., New York 19

The Pedal was the best part of the old organ, and the new Pedal shows most of its improvement in the addition of the flue upperwork. The old Pedal looked good on paper, but it was mostly borrows or extensions that said little or nothing. There were only six voices, six ranks, and nine borrows.

In the new Pedal there are 14 voices, 17 ranks, and but four borrows; temporarily the three prepared-for voices are available as stops by extensions—which is more practical than not having them at all.

The fear expressed over the rejection of the big 32' open wood from the old organ was not justified; the new Contre Violone 32' is much better. While the scale is smaller than the old stop, and therefore there is some loss of weight, the tone is actually bigger and it had to be softened to fit in with the orchestra. Naturally it is much more certain in pitch. The 16' extension forms a powerful foundation for the division. It turned out to be bigger than necessary and it has had to be restrained so as not to overwhelm the organ. The Montre is the old Great 16' revoiced and now makes a very good clean Second Open. Bourdon is the old stop regulated. The 8' Principal comes from the old Swell. Spitzfloete is a good and useful addition. The 5 1/3' Quint is the old Great 2nd open revoiced and has something to say in the ensemble. Choralbass, Nachthorn, and Blockfloete all come from the old organ, greatly changed by radical revoicing. Furniture does not say as much in the ensemble as it should and is, to my mind, the least satisfactory mixture in the organ. Its composition is 5 1/3, 4, 2 2/3, 2.

The 32' Contre Bombarde is a downward extension of the 16' on the Bombarde division. The tone is loose but bright and prompt of speech. The regulation is excellent, and the whole is a fine voice. The 16' Bombarde is the old Pedal Trombone and, notwithstanding the new shallots, the big scale makes the tone a bit too solid and smooth for my taste, although an English organist would glory in it. The Pedal when completed will be a vast improvement over the old one. As it is now, it presents an entity that is quite adequate for the work it has to perform. It is both powerful and independent and an asset to the orchestra.

Taking the organ as a whole, we have an instrument that not only plays all kinds of organ music with complete satisfaction, but also fits in with the orchestra with a completeness not present in any similar combination I know of. Certainly this great orchestra now has an equally great organ that is far better than its predecessors, as distinguished as they were in their day.

Perhaps no one realizes this so well as the man who plays it, E. Power Biggs. The music world has come to know Mr. Biggs through his broadcasts from the Germanic organ, his numerous recitals, and the large number of phonograph records he has cut. Mr. Biggs is a man of broad musical knowledge, recognized to be at the top of his profession. It was natural therefore that he would be among the first to realize the immense possibilities inherent in the new organ, and that he would hasten to present them to the organ-loving public outside of Boston. So, after two hectic weeks he has already re-cut records of the masterpieces of organ literature, both classical and modern, and now the general public will soon be able to hear some of the most thrilling organ records yet produced.

Time and Donald Harrison march on. With the war out of the way, and his organization hitting on all eight cylinders, great things are to be expected, and demanded, of the genius from Dorchester. In the field of the big organs he produced a great masterpiece at Salt Lake. In the Boston Symphony organ he has demonstrated how a really distinguished organ can be produced even with the handicap of some old material. And now word comes of a still greater organ for a famous Boston church. Will G. Donald Harrison succeed in making Boston the organ center of the United States? With Boston Symphony Hall he has laid the foundation with an organ that must soon have a world-wide reputation.



IN SYMPHONY HALL, BOSTON
Fifty years ago Symphony Hall housed its organ in this ideal position behind this plain but honest organ-case behind which now reposes the new Aeolian-Skinner; what a pity New York City's two concert halls made such stupid blunders when they installed organs in their perfectly impossible positions.

In any event, Symphony Hall, with its great orchestra and its magnificent organ, now houses the finest combination of musical resources in America—and that now means the world.

With a brilliant organist like E. Power Biggs at the console to exploit this tour-de-force of G. Donald Harrison's, we enter a new era. As we predicted in St. Louis, the future of the organ as a musical instrument lies in its ability to join the orchestra and the vocal chorus in a concerted ensemble. This type of ensemble had its beginnings in the masterworks of Bach. With the much greater resources at hand, the time is now ripe for a new advance into the realm of this almost forgotten field of music.

With such an instrument as that in Symphony Hall there is every reason to hope that modern composers will rise to the opportunities afforded them, and that new and beautiful music of inspired greatness will again be written.

Christmas-Season Postlude

By WILLIAM A. GOLDSWORTHY

Who still likes Christmas music and wishes all organists also did

Following a short enforced imprisonment, the Christmas season came on us with an increased sense of joy & gladness. We listened eagerly to the carols and familiar music, following one program after another through the entire pre-Christmas week, on radio, in church, and in concert hall. We heard well-advertised choruses on the air, traveled to Old Trinity for the carol service of Dr. George Mead and his choir with the aid of the Down Town Glee-Club; and we went to the Presbyterian Church where Dr. Robert Baker and his choir, plus sermon, made our cup complete.

But the theme now is not laudation, much as it is due to Drs. Baker and Mead, but a word of caution against two trends which we noted all through the Christmas music; first, an excess of descants; second, an increasing rewriting of old familiar carols in modern and ultramodern fashion. Some of these devices were so bad as to call to mind the remark of the man who said his objection was not to modernity but to absurdity.

Descants should be used sparingly, and should grow naturally out of the tune itself. Most of those we heard, hit one in the face and kept on doing so all through the number. When you are conscious only of the descants, when they stick out like sore thumbs, when a man tries to impress you with his cleverness in their writing, they defeat their purpose and destroy the hymn. The year before at a festival service we heard one which was a succession of high B's sung by a special group of picked voices; the hymn was "Adeste fidelis" and on the last

stanza the texture was so complex that the huge congregation, which wanted so badly to sing, finally gave up in despair.

We heard worse than that this past Christmas, not—to the credit of the organist—in church but over the air where the great criterion is sensationalism and where some of the directors are not noted for their knowledge of or love for church music. One regularly-heard chorus gave us a carol service such as I have described; the chorus, well trained, was in a mood to make a memorable service, but not one carol they sang was presented in such manner as to permit the listener to join in. Clever, yes; but carols are not head music (which leaders in contemporary music feel to be the acme) but heart emotion and even feet music. Christmas is the feast of the Child, and as the Wise Men bowed before Him, so should our sophisticates (musically) become also as children at this time.

We had the temerity to write one conductor and ask if he would approve of anyone's taking bits of red, yellow, and green, to dab on a work of art; or if he would try to rewrite Keats, or even Edgar Guest. Then why the consummate cheek to alter "Holy Night"? Some of the arrangements we heard would make Gruber turn over in his grave.

One observes increasing complexity and turbulence in all contemporary music. It is taking over in the choirloft, especially among our younger men who, being subjected to the influence all week, feel church music is inane and meaningless unless it has the same restless quality. We note the reaction of congregations. It is interesting to see how they try to accept these monstrosities; but it is significant to see their satisfaction when calm, serenity, and faith are expressed in the music.

So we plead for a return of, we will not say sanity, but simplicity at Christmastide.

Now for a concrete suggestion. Dr. Robert Baker gave this group of carols in place of an anthem:

Gritton, "Welcome Yule"

Adam, "O holy night"

Traditional, "The holly and the ivy"

The first was joyous and Christmasy; we were pleased that Dr. Baker did the "Holy night" and did it as written. After all, tradition here should be preserved. And "The holly & ivy" capped the group, although we should have preferred the old tune to the modern variant added in the last verse; intended to increase the effect, it took away some of the old flavor.

No, Ladies & Gentlemen, please keep your hands off our old carols. If you want 'modernities,' write them yourselves for yourselves. Beware of putting new wine into old bottles. The bottle is thereby generally broken. And the wine is not good in the first place.

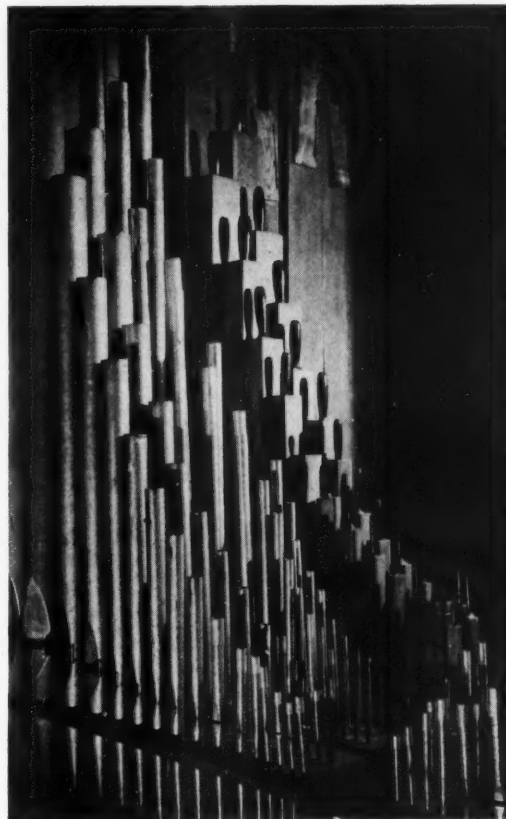
Organbuilding for Amateurs

By R. N. L. FORMAN

Who may conduct a special column if the readers are interested

Herewith is a stoplist for the benefit of those who have asked for suggestions. Remember that expense is not considered from the standpoint of organ-costs in a factory; amateurs, doing the work themselves, are concerned only with the cost of buying parts & pieces. The time spent is secondary; by wiring part of the organ to make it playable as soon as possible, the reward is closer at hand and the rest of the labor is easier.

This stoplist uses the 3-manual idea formerly presented. With a limited number of ranks, I have always felt that rather than providing couplers, borrowed stops from the various sets of pipes at various pitches are more useful and give greater variety. This might appear to be somewhat along the line of the theater organ, yet it provides flexibility for any kind



HOW WOULD YOU LIKE THIS?

Richard L. Abbott of Claremont built this one for himself with only three voices and 219 pipes, instead of the five voices and 429 pipes suggested in Mr. Forman's article, and William G. Blanchard took the photograph to make you wish you had an organ also.

of music playable on an instrument of this size.

16' Bourdon 97—Pedal 16, 8; Great 16, 8, 4, 2;

Swell 8, 4, 2; Choir 8.

8' Diapason 85—Pedal 8; Great 8, 4, 2 2/3.

8' Salicional 89—Pedal 8; Great 8;

Swell 16, 8, 4, 2 2/3, 1 3/5.

8' Dulciana 85—Pedal 8; Great 8;

Swell 8, 4; Choir 16, 8, 4.

8' Oboe 73—Pedal 8;

Swell 16-t.c., 8, 4.

For couplers I would suggest 5: G-P. S-P. C-P. S-G. C-G. And since a synthetic Oboe effect can be had without separate pipes, some might prefer to omit the Oboe pipes and use in their place an 8' Celeste to beat with the Salicional and be playable on the Swell at 16, 8, 4, on the Choir at 8.

To more readily understand how much organ these few ranks give with their unification, write out the stoplist in T.A.O.'s standard form. And then decide for yourself how much of it you want, and what changes you wish to make. I do not recommend this stoplist as is, but offer it rather as a basis for thought. As usual, all correspondence on the subject should be addressed to, and will be welcomed by, R. N. L. Forman, Monmouth, Ill.

SCOUNDRELS IN GOVERNMENT

"The most dangerous enemy is the American counterpart of the British Fabian Socialist, who denies that he is a socialist and operates behind a mask which he calls National Planning. These socialist planners are enticing us down the dark road that has led so many European nations to their doom. Unless they are recognized for what they are, and are stopped, they will destroy this country."—John T. Flynn, in *The Road Ahead*.

WHICH IS LARGEST?

18—18—18

No. 1

ORANGE, CONN.

Congregational Church

M. P. Moller Inc., Nov. 1949

V-10. R-10. S-18. B-7. P-665.

PEDAL: V-1. R-1. S-4.

16 Bourdon 44

(Bourdon-S)

8 (Bourdon)

(Bourdon-S)

GREAT: V-4. R-4. S-5.

Enclosed

8 Diapason 61

Bourdon 61

Dolce 61

4 Octave 61

8 Chimes pf

Tremulant

SWELL: V-5. R-5. S-9.

16 Bourdon 97

8 (Bourdon)

Viole de Gambe 73

Viole Celeste tc 61

4 Spitzprinzipal 73

(Bourdon)

2 2/3 (Bourdon)

2 (Bourdon)

8 Trumpet 73

Tremulant

COUPLERS 12:

Ped.: G. S-8-4.

Gt.: G-16-8-4. S-16-8-4.

Sw.: S-16-8-4.

Crescendos 3: G. S. Register.

Combons 12: GP-4. SP-4. Tutti-4.

Reversibles 1: G-P.

WHICH IS LARGEST?

Each of these three has 18 stops, but that's a small part of the story. In T.A.O.'s standard form they are:

1. V-10. R-10. S-18. B-7. P-665.

2. V-12. R-12. S-18. B-5. P-835.

3. V-13. R-13. S-18. B-4. P-908.

And that makes quite a difference, doesn't it?

Each has only one Pedal register but, glory be, two 16' Pedal stops. No organ can ever be satisfactory if it has only one 16' Pedal stop. Each also has four Pedal flutes, though No. 3 adds a string borrow; possibly too much flute is no better for a Pedal Organ than for the manual divisions, but the customer is always boss.

The enclosed Greats are a big step in the right direction for normal small organs; nobody is required to believe it if he chooses otherwise. Those lone 2 2/3's will be invaluable for coloring as well as for ensemble; an organ that runs 16-8-4-2 is not satisfactory to many educated ears today, so those Nasards work wonders in the ensemble. In this same thought, note that all six manual divisions have straight 4's; the day of exclusively borrowed 4's is past, fortunately.

Presumably money considerations prevented the G-S 16-8-4 couplers; a 16' G-S would be invaluable for coloring.

WHICH IS LARGEST?

18—18—18

No. 2

MAHONY CITY, PA.

St. Paul's Reformed

M. P. Moller Inc., Oct. 1949

V-12. R-12. S-18. B-5. P-835.

PEDAL: V-1. R-1. S-5.

16 Bourdon 44

(Rohrfloete-S)

8 (Bourdon)

(Rohrfloete-S)

(Rohrfloete-S)

GREAT: V-5. R-5. S-7.

Enclosed

8 Diapason 73

Melodia 85

Dulciana 73

4 Octave 73

(Melodia)

2 Fifteenth 61

8 Chimes A-F 21

Tremulant

SWELL: V-6. R-6. S-6.

8 Rohrfloete 85-16'

Viole de Gambe 73

Viole Celeste tc 61

4 Flute Ouverte 73

2 2/3 Nasard 61

8 Trumpet 73

Tremulant

COUPLERS 13:

Ped.: G-8-4. S-8-4.

Gt.: G-16-8-4. S-16-8-4.

Sw.: S-16-8-4.

Crescendos 3: G. S. Register

Combons 15: GP-5. SP-5. Tutti-5.

Reversibles 3: G-P. S-P. Full-Organ.

Cancels 1: Tutti.

Nobody is required to agree with this either, if he prefers to disagree.

WEST HARTFORD, CONN.

First Congregational

Austin Organs Inc., Feb. 1950

Organist, Gordon W. Stearns

V-48. R-59. S-64. B-15. P-3884.

PEDAL: V-3. R-3. S-16.

32 (Resultant)*

16 Diapason 56

Gedeckt 44

(Violone-G)

(Salicional-S)

8 (Diapason)

(Gedeckt)

(Violone-G)

4 (Diapason)

16 Bombarde 56

(Fagotto-S)

8 (Bombarde)

(Fagotto-S)

4 (Bombarde)

ANTIPHONAL:

16 (Chimney Flute-A)

(Trompette-A)

*From Diapason and Violone.

GREAT: V-10. R-17. S-10.

16 Violone 61

8 Diapason 61

WHICH IS LARGEST?

18—18—18

No. 3

ALDERSON, W.V.A.

Old Greenbrier Baptist

M. P. Moller Inc., Feb. 1949

V-13. R-13. S-18. B-4. P-908.

PEDAL: V-1. R-1. S-5.

16 Bourdon 44

(Melodia-G)

8 (Bourdon)

(Melodia-G)

(Dulciana-G)

GREAT: V-6. R-6. S-7.

Enclosed

8 Diapason 73

Melodia 85-16'

Dulciana 73

4 Octave 73

Flute d'Amour 73

2 Fifteenth 61

8 Chimes pf

Tremulant

SWELL: V-6. R-6. S-6.

8 Diapason 73

Rohrfloete 73

Salicional 73

4 Flute Ouverte 73

2 2/3 Nasard 61

8 Trumpet 73

Tremulant

COUPLERS: 13:

Ped.: G-8-4. S-8-4.

Gt.: G-16-8-4. S-16-8-4.

Sw.: S-16-8-4.

Crescendos 3: G. S. Register.

Combons 15: GP-5. SP-5. Tutti-5.

Reversibles 3: G-P. S-P. Full-Organ.

Cancels 1: Tutti.

Chimes will be Schulmerich.

Diapason Conique 61

Flute h 61

Gemshorn 61

4 Octave 61

V Flute Ouverte 61

III Fourniture 305

II Cornet 183

II Doublette 122

SWELL: V-14. R-16. S-15.

16 Salicional 85

8 Geigen-Diapason 73

Melodia 73

Gambe 73

Gambe Celeste tc 61

(Salicional)

S. Celeste tc 61

4 Chimney Flute 73

Fugara 73

2 Flageolet 61

III Mixture 183

16 Fagotto 73

8 Trompette 73

Oboe 73

4 Clarion 73

Tremulant

CHOIR: V-13. R-13. S-13.

8 Bourdon 73

Concert Flute 73

Viola 73

Dolce 73

Dolce Celeste tc 61

4 Flute 73
 Gemshorn 73
 2 2/3 Nasard 61
 2 Blockfloete 61
 1 3/5 Tierce 61
 8 Tuba 73
 Clarinet 73
 4 English Horn 73
 Tremulant
 ANTIPHONAL: V-8. R-10. S-10.
 All prepared-for only.
 8 Diapason 73
 Chimney Flute 73
 Muted Viole 73
 M. V. Celeste tc 61
 4 Principal 73
 (Chimney Flute)
 III Mixture 183
 8 Trompette 85-16'
 Vox Humana 61
 Chimes
 Tremulant
 Vox Humana Tremulant

COUPLERS 40:

Ped.: G-8-4. S-8-4. C-8-4. A-8-4.
 Gt.: G-16-8-4. S-16-8-4. C-16-8-4.
 A-16-8-4.

Sw.: G-16-8-4. S-16-8-4. C. A.

Ch.: G. S-16-8-4. C-16-8-4. A.

Ant.: G. A-16-8-4.

Crescendos 4: S. C. A. Register.
 Combons 46: P-6. GP-8. SP-8.
 CP-8. AP-6. Tutti-10.

Manual combons control Pedal Organ or leave it neutral, optionally as organist desires.

Reversibles 4: G-P. S-P. C-P. Full Organ.

Cancels 6: Tutti-Cancel and Austin's patented canceler-bars over each set of stop tongues.

Blower: 7 1/2 h.p. Orgoblo.

Many readers will note with pleasure that at last a Swell Organ is not left a virtual orphan but is here one of the most useful of all, since Austin provides couplers from all other manuals and from the Great at all pitches. Note too that the Great can be played from all manuals. We must learn—as soon as we can—that couplers are of tremendous value to a colorist and that such an organist uses them oftener for easily-obtained color variety than for ensemble effects.

That Antiphonal Organ is also called Echo Antiphonal, but its content seems to indicate a greater importance than the customary Echo Organ has, hence it is here called Antiphonal.

Don't worry about the amount of borrowing in the Pedal Organ; churches today cannot afford all the money they need for organs, so unification comes to the rescue.

One other comment: Controlling the Pedal Organ from the manual combons is often most desirable but sometimes most regrettable; Austin has the complete answer in its optional system. Any Pedal stops desired can be set on any individual manual combon, and then by

a simple Austin console gadget, that combon will change the Pedal Organ or leave it severely alone, according to what the organist at the moment wants it to do.



WICKS IN WHA STUDIO
 This delightful console shows the maximum efficiency both in stop-tongue control and in the number of combons and pistons supplied; note the one set of shutters in background.

MADISON, WISC.

Radio Station WHA

Wicks Organ Co., Early 1950

V-13. R-13. S-38. B-25. P-961.

PEDAL: S-9.

16 (Lieblichbordon-S)
 (Cello-G)
 (Gemshorn-G)
 8 (Lieblichbordon-S)
 (Cello-G)
 (Gemshorn-G)
 4 (Lieblichbordon-S)
 16 (Trumpet-S)
 8 (Trumpet-S)

One prepared-for.

GREAT: V-7. R-7. S-15.

Enclosed

16 Gemshorn 97
 8 Diapason Phonon 61
 Tibia Clausa 73
 Concert Flute 73
 Cello 85-16'
 (Gemshorn)
 4 Principal pf 61
 (Tibia Clausa)
 (Concert Flute)
 (Cello)
 (Gemshorn)
 2 2/3 (Gemshorn)
 2 (Gemshorn)
 8 (Trumpet-S)
 Clarinet pf 61
 Tremulant
 Concert Tremulant

One prepared-for.

SWELL: V-6. R-6. S-14.

16 Lieblichbordon 97
 8 Violin Diapason 73
 (Lieblichbordon)
 Viole d'Orchestre 73
 Viole Celeste tc 61
 4 (Lieblichbordon)
 (Viole d'Orchestre)
 2 2/3 (Lieblichbordon)

2 (Lieblichbordon)
 16 Trumpet 85
 8 (Trumpet)
 (Clarinet-G)
 Vox Humana 61
 4 (Trumpet)
 Tremulant
 Concert Tremulant

One prepared-for.

Fixed Piston: Synthetic "Oboe."

COUPLERS 13:

Ped.: G-8-4. S-8-4.

Gt.: G-16-8-4. S-16-8-4.

Sw.: S-16-8-4.

Crescendos 3: G. S. Register.

Combons 15: P-5. G-5. S-5.

Piston-Masters: 5.

Reversibles 1: Full-Organ.

Cancels 3: P. G. S.

CARROLLTON, GA.

First Methodist

Reuter Organ Co., Oct. 1949

V-10. R-10. S-21. B-9. P-725.

PEDAL: V-1. R-1. S-5.

16 Major Bass 44
 (Gedeckt-S)

8 (Major Bass)

(Gedeckt-S)

4 (Gedeckt-S)

GREAT: V-4. R-4. S-6.

Enclosed

8 Diapason 73
 Clarabella 85
 Dulciana 73
 4 Octave 73
 (Clarabella)
 8 Chimes 21
 Tremulant

SWELL: V-5. R-5. S-10.

16 (Gedeckt)

8 Diapason 73

Gedeckt 97-16'

Salicional 73

Vox Celeste 61

4 (Gedeckt)

2 2/3 (Gedeckt)

2 (Gedeckt)

8 Trompette 73

(Chimes-G)

Tremulant



VENTILATOR? NO, ORGAN!
 Such a "case" would be horrible in church but here it is ideal; it's the Wicks installation in WHA broadcasting studio, Madison, Wisc. Entire front of chambers openable.

Fixed Piston: Synthetic "Oboe."

COUPLERS 12:

Ped.: G. S-8-4.

Gt.: G-16-8-4. S-16-8-4.

Sw.: S-16-8-4.

Crescendos 3: G. S. Register.

Combos 12: GP-4. SP-4. Tutti-4.

Reversibles 1: G-P.

Blower: Orgoblo 1 h.p.

Opening Recital, Nov. 7, 1949.

George Lee Hamrick

Kramer, Concert Prelude

Bach, Two Choral Preludes

Prelude & Fugue Em

Fletcher, Fountain Reverie

Massenet, Angelus

Clokey, Mountain Sketches

Bonnet, Elves

Debussy, Clair de Lune

Johnston, Evensong

Elgar, Pomp & Circumstance



REUTER ORGAN IN CARROLLTON METHODIST
A good example of how to install an organ in this unfavorable church interior, for a simple control enables the organist to close the shutters facing the congregation, using only those facing the choir when anthems are being sung, opening the others only when the congregation sings hymns.

NINETY YEARS AGO

They talked him out of one hundred dollars

"Rev. F. B. Lee, Dear Sir. This morn, yours came to hand dated Dec. 8, 1859.

"We shall forward the organ, although one of your \$500. instalments, I think I remember the Lady's negotiating so successfully (Oh the ladies, bless them) persuaded me out of \$100., but then, I think we have more on hand and that was the limitation.

"Now as there is no time to be lost, my son is this day, I think, arrived in Mobile but he has to erect a very large organ in the Rom. Cath. Cathedral, Rev. Bishop Parlier, and will doubtless occupy three weeks.

"His plan however, after finishing the organ there—to go to New Orleans and thence to Memphis and to return by railroad. You will therefore arrange with him about paying his expenses from Mobile to your place and return to Mobile. Give him instructions how he can land on the Alabama River.

"Organ Factory, 100 White St., New York. Jan. 17, 1859."

(So much for the Montgomery Advertiser which reprinted the foregoing. Prefacing the letter quoted, the Advertiser printed the following explanation.)

"Mrs. Mary Y. Allison of Minter, Ala., has sent the column an interesting item containing the waybill for the shipment of an organ from St. Louis for the St. Paul's Episcopal Church at Carlowville in 1859. The organ went by rail from St. Louis to New York, by boat to Mobile and by riverboat steamer to Carlowville.

"The organ was delivered by boat at Elm Bluff on the Alabama River, hauled up the steep incline by pulleys, then hauled eight miles by wagon to the village of Carlowville. The cost of transportation from New York was \$26. Mrs. Allison also enclosed a copy of a letter written by the seller in St. Louis to the Rev. F. B. Lee of Carlowville."

(T.A.O. finds no Carlowville in Alabama, according to the official postoffice guide, but there is a Carlow listed in Missouri. William F. Brame, one of T.A.O.'s live-wires, spotted the Montgomery Advertiser item; says he, "The organ must be a Jardine, since the one in the Roman Catholic Cathedral in Mobile is one." Note that it took 40 days to get that letter from Carlowville to New York. Note also that either the builder was too rushed with work, too shy of schooling, or too flustered over being talked out of his hundred dollars, to get his sentences correct. And didn't the Advertiser skip a beat? It would seem that the organ went the opposite direction between St. Louis and New York. And was the "letter written by the seller in St. Louis"? He was in New York, wasn't he?)

CLAIRE COCI AND ENSEMBLE

American Academy, New York, Dec. 28

This little piece of humanity is a dynamic bomb. Providence was just a little unfair in making such an attractive bit of femininity so tremendously clever. It was a mixed program built about the organ, using it as a recital instrument and in combination with strings & woodwinds in chamber-music arrangements. In contrast to Dr. Dickinson's famous concert of organ & brass, Miss Coci used milder combinations and gave us another of the great concerts of the year.

- o. Reger, Fantasia on Bach
- o-v-c. Reger, Weinachten
- o-s. Vivaldi's Concerto 2 in Am
- o. Sowerby, Pageant
- o-v-c-f-ob. Mozart, Adagio & Rondo K.617
- o. Dupre, Variations on a Noel
- o. Liszt, Ad Nos

(encore: Bach, Passacaglia)

Fantasia is the most straightforward Reger we have heard; well worked out and not interminably long, Miss Coci played it magnificently. Weinachten (organ-violin-cello) was an exquisite bit which prompts one ask why, with his ability to achieve such lovely simplicity, Reger gave us so many involved numbers for organ. We recommend this arrangement for any church that can afford the added instruments at Christmastide.

Vivaldi-Bach (organ and string quartet) gave us an ensemble that was extremely satisfying; the organ here gave a wondrous balance. Sowerby's Pageant provided a fine display of pedal technic, but in spite of Miss Coci we cannot like it as music; recitalists need a chance to impress and thereby please an audience by a display of pedal work, so this number is as good as any other.

And then we settled down to hear Mozart (organ-violin-cello-flute-oboe). Noise & fury were forgotten; Mozart was as his best, and the players too were at their best. It is a great loss that a recording could not have been made of this performance then & there. Dupre finished the first half of the program, with a set of Variations played with vivacity, color, rhythm, and fire.

Liszt was Miss Coci's piece-de-resistance and what a tour-de-force she made of it. This is a giant number, written by a giant, to be played by giants; and in spite of her size, she proved herself to be one of the giant fraternity. After this enormous program some greedy individual asked for the Bach Passacaglia and Miss Coci demonstrated her sportsmanship by giving it a stunning performance. As they say down in Maine, "Quite a gal, quite a gal."—William A Goldsworthy.

EDITORIAL COMMENTS

AND REVIEWS

In which the members of the profession and industry speak for themselves through the record of their actions and thus provide food for thought on topics of current importance to the world of the organ.

Pitch, Money, and Folly

SAYS a British reader, "I don't think I have ever seen anything in T.A.O. about the pitch you tune your organs to. What is it? Here, organs are commonly tuned to C-517 at 60° Fahrenheit; 522 is not uncommon; formerly 540 was usual, but now we prefer something lower. Our B.B.C. each day broadcasts A at, I think, 440, for five minutes or so before the Third Programme (sorry! program) starts at 6:00 p.m."

A-440 is standard American practise, so we never mention it, any more than we mention 32-note pedal or 61-note manual compass. If something unusual is mentioned by the builder, that in turn is recorded in our printed stoplists. A-440 gives C-528; if England uses C-522 it would be a little lower and in line with what Mr. Frederick C. Mayer of West Point once suggested when he questioned A-440 as being too high and asked if I ever felt that way about it. On reflection I do. Our organplaying sounds too hard & shrill for my ears. Why is it necessary to tune 100 organs to 440 when not more than five of them will ever be used in ensemble with orchestral instruments? I can see why orchestras want brilliance. It's going too far in organs.

"An architect . . . has a letter written some years ago about the Carnegie Foundation. It told about how the late industrialist had willed \$5,000,000. for church organs . . . Can you tell us if this fund still exists?"

Now read carefully; the answer is No. We do not know if the fund still exists; we do not even know if there ever was any \$5,000,000. fund for church organs. But we do know that Mr. Carnegie, in those grand old pre-socialist days before Roosevelt, did help churches buy organs, or so people said. Having never seen any of the checks, we really don't know.

The Carnegie Foundation answered our telephone question by saying the organ-buying business no longer exists; on being pressed for something slightly more detailed, they said it had been discontinued in 1917.

That date may be interesting. Possibly the trustees of the Foundation felt about it then much as I feel about it today—that the preachers & officers in churches have so badly mangled their duties that the church completely failed to save civilization from that first made-in-Germany war and was therefore no longer deserving of assistance. The church failed again in the second politician-made war. In England the church even failed to save humanity from socialism with its attendant loss of freedom—mankind's most treasured God-given possession. In America the preachers, presumably through cowardice, are failing just as badly in the threat of Truman-made socialism here. Oh well, what's the use? But it is a pity the churches, pretending to think so highly of Christ, do not remember that little parable "inasmuch as ye did it not unto one of the least of these," and that other one about the priest who passed by on the other side while the "good Samaritan" abandoned his own business in order to go to the rescue of a human being who needed a defender.

"I am glad to see that the Episcopal church is going to help the Catholic church in its fight against the paternalism our government seems to advocate. In time our rights will be forfeited if we stand for this socialism." This Missouri reader enclosed a newspaper clipping:

"If you want to destroy a man's self-respect, make him dependent. The moment you make him dependent, you have destroyed his moral character. You have made him a cowardly slave to the expediency of his immediate comfort and protection. If this country of ours, through Christian people like you, keeps on condoning the dole, we have lost more in one generation than we created in seven generations."

Dr. Earle B. Jewel said that in an Episcopal sermon, and a lot of other truths too, which our P.C. of Columbia decided we should see.

"In your biographical sketches of different people you practically never mention how old the person is. Age is entirely left out, and usually the year of birth too. Young people like to know about the lives of famous people in the same profession. That includes age at first position, size of first position, etc. Not too important, but it annoys me not to find any clue as to age."

We received that one Aug. 12, 1946, and have been holding it for occasional meditation ever since. I agree with his attitude on details but disagree on age; age we keep out of it excepting in biographical sketches of composers and in obituaries. A composer is not a private but a public individual; his birthday is a part of the technical record. But in no other items do these columns publish ages. When our reader reaches my advanced age he'll understand why. We very old people are sensitive, some of us; though I don't mind how many people know my age, if they're curious.

"The enclosed was clipped from the Atlanta Journal of Dec. 16. I had to read it twice to believe any newspaper would publish such an utter & disgraceful piece of nonsense." The nonsense:

"If you can't play the piano, start with an organ. Believe it or not, it's supposed to be easier to learn." That's what got the good brother. This following is equally good:

"You play the accompaniment on the lower board with your left hand, the solo on the upper with your right, and beat out the bass with your feet. Once you get used to playing on two boards and foot pedals, you're all set, because the compact little instrument doesn't have all the stops & handles that cause confusion on a large organ." Of such stuff are newspapers made. J.C.G. of Mobile, Ala., doesn't like it.

All this comes back to the typical aim of all newspapers: to win subscribers so they can raise the price on advertisers. The old run-around. I often wonder if a single one of the thousands of publications in America today ever gives a thought to trying to serve its particular set of selected readers. Doesn't seem so. They all go on the obvious theory of filling up space in the easiest & cheapest way and to 'ell with the readers. That, as you see, makes me mad too. Doesn't every last one of us have duties & obligations as well as privileges & pleasures? It's about time we remember it.

During 1949 we gave our subscribers (at the same price they paid in 1918) more pages than in any year since 1935. That took time, lots of it. A look at the Annual Index in the December issue shows too that the stuff published had more solid technical value than for any year in all our history, for that is the largest Annual Index we ever published and it contains not one entry of gossip but is confined to technical & biographical facts such as would be demanded by the editors of any creditable encyclopedia.

One reader suggests we enlarge the staff so our corres-

pondence and letter-writing can be more prolific; he says that would be profitable to our readers. I've long had the notion that it's not my job to talk back to individual readers. My job is to pay attention to their talking to me, to think over what they say, and then, if it is warranted, pass something of it into print. For the moment we expect to work along on that basis.

"Few organs, indeed, even among the great cathedral instruments of the world, offer resources that compare with those of the new concert model Hammond," wrote Virginia Carrington Thomas, F.A.G.O., over her own signature in the Oct.-Nov. 1949 Choir Guide, and the biographical preface wound up its tribute by saying she "is a fellow of the American Guild of Organists." Just read the statement once again. Isn't it about time the American Guild of Organists cleans house? We sent the Guild some months ago another similar published statement by one of its members who that time signed himself as a dean of one of the Guild's chapters. I don't know what you think of that sort of thing, but if any man or woman published such things and said they were a member of the staff of *The American Organist* they'd get themselves kicked off so fast it wouldn't even be funny.

But in calmer mood I apologize to Mrs. Thomas and pay tribute to her wit. It's only too ridiculously true that no cathedral has a tone to compare with the Hammond; it wouldn't tolerate it any more than a reputable organbuilder would sign his name to an organ of such tonal characteristics.

"It makes me fulminate the way the British Empire, so painstakingly built up over several centuries, has been frittered away in a few years by a few ignorant cranks . . . Socialism is strangling us. Two of the Dominions that have given socialism a fair trial over some years have found that it just doesn't work and have dumped it at their recent elections. It's been quite a shock to some of our people who voted Labour in the last elections (and quite a number wished they hadn't!) We are having our election soon and let's hope we come out of it with a sane government and get back to free enterprise and work with incentives. I'm not a politician . . . but it annoys me that in my old age I can't even afford to buy myself or my friends a drink."

That's from an Englishman keenly interested in the organ world, wellknown to thousands of British organists, but remaining anonymous here. He is quoted for the benefit of those well-meaning organists in America—thank heaven in the minority—who have been persuaded by preachers & politicians to hate all employers and love only workers. When an organist doesn't get as much money as he's positive he is worth, he falls easy prey to socialist propaganda. When he finally wakes up, it's too late.—T.S.B.

SPECIAL SUMMER COURSES

Facts About Special Courses Offered Organists This Summer
Index of Current Summer Courses

Because of our badly mangled schedule, this column begins a report of the coming courses at this time. As always, we do not repeat here things already published either in the advertising or the text columns.

Methuen: Because of a convention of organists in Boston in June, the Organ Institute will hold a special session to begin immediately after the convention, with the regular session coming later in July as usual. To mark the Bach anniversary, one public concert each week will be all-Bach, and the noted German organist Dr. Fritz Heitmann will be on the faculty to further emphasize Bach. Repertoire studied will run all the way from pre-Bach to contemporary, and the teaching will deal with technic, interpretation, registration, and methods of practise. Provision will be made for daily practise privileges for all students. A limited number of

scholarships will be awarded to exceptionally talented young organists who need financial assistance.

Wa-Li-Ro: Dr. Healey Willan joins the faculty this season for the June 26-30 choirmasters conference, along with Paul Allen Beymer, Walter Blodgett, Warren Miller, Rev. John W. Norris, and Norman Waite.



IDEAL FOR THE ORGANIST
Not only is this Baldwin electrone a grand asset for the home but it is also an enormous convenience and prestige-builder for the organist both in his teaching and for his own practise; this one shows the music-room of E. M. Staples in Cincinnati, Ohio. Like it?

WALTER BAKER'S RECITAL Riverside Church, New York, Dec. 28

The program followed a pattern which one observer called "the present phase in the style of organ recitals." It goes like this: Pre-Bach, Bach, modern French. But Mr. Baker varied it a little:

Buxtehude, Prelude-Fugue-Chaconne
From God I Ne'er Will Turn
Fugue alla Gigue
Reger, Introduction-Passacaglia-Fugue
Bach, In Dulci Jubilo (as a cradle song)
In Dulci Jubilo (maestoso)
Dupre, In Dulci Jubilo
Karg-Elert, Legend of the Mountain
Tournemire, Paraphrase-Carillon

The opening Buxtehude was fiery & brilliant, the choral-prelude sincere & pleasing, the Fugue "all on one breath" at very rapid tempo. There is entirely too much emphasis put on Buxtehude, more indeed than his music merits. But Mr. Baker evidently gave it to us as a prelude to Reger, which was good program-building. Reger was gorgeous, the Introduction a bit bombastic with much thrashing about of small phrases; but the Passacaglia and Fugue thrilled us. The variations were as ingenious as they were numerous, and wonderfully worked out. The Fugue with its sprightly clear theme not too lengthy, rose to a tremendous ending. Walter Baker is one of the few men we would care to hear do it once more.

The three In Dulci Jubilo preludes were well contrasted, Bach's Maestoso being just a little too pretentious for this melody, however. The setting by Dupre was lovely; much can be forgiven him for this small Christmas greeting.

To prove that Karg-Elert is not forgotten, Mr. Baker then gave us the Legend with its rich coloring, and how he colored it! Luscious, orchestral; in the late twilight of that great nave of Riverside Church, it was exceedingly peaceful.

The Tournemire Carillon is a misnomer; rather is it "mere sound and fury," signifying not very much. We hope to live long enough to see the modern-French craze subside; in the meantime we can endure them when done by artists like Walter Baker who, to us, is one of the stars in our organ firmament. A truly great recital he gave us.—William A. Goldsworthy.

DR. ROBERT BAKER AND BRASS ENSEMBLE

Temple Emanu-El, New York, Dec. 29

The third and final program in the trio heard in one week brought us to Emanu-El with its gorgeous nave rising to incredible height, and long stainedglass windows tinged with the noonday sun—an atmosphere highly suitable for a brilliant program of an entirely different type. A remarkable feature of these three programs of the one week was their great diversity, affording opportunity to study the organ in many different phases. Here we had visions of porphyry, brass, and old gold; we could sense Isaiah's feelings when he wrote, "And His train filled the temple." In this setting Dr. Robert Baker (no relation to Walter save in sensitiveness and artistry) used apart from the organ a solid brass ensemble which filled the building with massive tone, though to us the great interest was Dr. Baker's organ portion of the program.

- a. Bach, Prelude & Fugue Bm
- b. Palestrina, Gabrieli, and Purcell.
- c. Robert Crandell's Carnival Suite
- b. Three Bach pieces.
- a. Franck, Fantasia A
- b. Pezel, Haines.
- c. Rameau, Musette; Tambourin.
- a. DeLamarier, Eclogue
- a. Jongen, Toccata Df

The figuration in Bach's Prelude stood out in all its beauty. Though not one of our largest organs, Dr. Baker played it in the grand manner, and the design fairly sparkled. The Fugue was given in unhurried tempo (which in these days of speed was a joy) and worked up to a great climax.

Crandell's manuscript Suite (soon to be published by Gray) should prove of inestimable value in lightening some of our stodgy organ recitals; he is a Brooklyn organist, as is also Dr. Baker. Living in Brooklyn, we are as proud of these young men who illumine our organ world as we are of the Dodgers.

Franck's Fantasia was a surprise; we had not heard it in years but it was placed delightfully in the middle of the program, colored as Dr. Baker knows how to do. The two Rameau numbers were arranged by Karg-Elert, colored by Robert Baker; a great many of our readers should thank us for calling these useful numbers to their attention. Dr. DeLamarier's Eclogue is, as everything he does, interesting and different; Dr. Baker makes you like it. And the brilliant Jongen finished the program.

Dr. Baker has strong convictions about recital material; not content with conventional repertoire, he spends much time in searching for unusual worthwhile numbers. There are many fine recitalists among our younger men & women; the lack would seem to be in the paucity of material and the blind imitiveness of the program-makers. That Pre-Bach, Bach, Modern-French formula is the All-in-All at present, due no doubt to the vocalness of our pre-Bach minority. But these three players we heard in one week prove to us that the organ is not a group of unexpressive pipes, but a live pulsating instrument.—William A. Goldsworthy.

NIES-BERGER CHAMBER ORCHESTRA

Town Hall, New York, Jan. 14

Albert Schweitzer was born Jan. 14, 1875; at 8:45 p.m. Saturday, Jan. 14, 1950, Edouard Nies-Berger's Chamber Orchestra and Wanda Landowska harpsichordist gave an all-Bach concert to mark his 75th birthday:

- Cantata 142, Unto Us a Child is Born: Concerto
- Can. 150, For Thee Lord: Sinfonia
- Can. 182, King of Heaven: Sonata
- Can. 21, My Spirit Was in Heaviness: Sinfonia
- Can. 31, The Heavens Laugh: Sonata
- h. Well-Tempered, Bk. 1: Preludes & Fugues 1, 2, 8.
- h. Italian Concerto
- Cantata 43, Evening of the Same Sabbath: Sinfonia
- Can. 75, Hungry Shall Eat: Sinfonia

Can. 106, God's Time is Best: Sonatina
Easter Oratorio: Two Sinfonias

"The proceeds of the concert will be sent to Dr. Schweitzer," said the announcement. Town Hall was filled to capacity, though the occasion was almost religious rather than of concert character. Mr. Nies-Berger was reverent rather than dynamic, but his men played with the same unexpected fervor and, this time I thought, with a warmth of tone quite unusual for any such instrumental group. I have already said in several different ways that he gets more out of his men than any other conductor I know, excepting only Stokowski. It looked like a forbidding program, but actually was charming and altogether restful & satisfying in spite of its apparent monotony—and that's as much, this time, a tribute to Mr. Nies-Berger as to Bach.

Wanda Landowska's harpsichord solos gave the audience supreme delight; the audience reciprocated by applauding this gentle little old lady (now in her 70's and still playing like the young lady she is at heart) with a vociferousness instrumental artists rarely receive.

The only flaw in the ointment was lack of definition in the printed program; what the artists did was not what the program seemed to say they were to do, and I'm not the only one who got lost. We must time our pauses between different numbers so that an audience can know at once whether we are passing from one movement to the next in a given composition, or moving on to the next work. We listeners like music but we don't like confusion.

Personally I'm grateful for the fact that put the program late on Saturday night, for I'm not permitted away from my desk excepting on Sundays (when I do no office work) and Saturday nights (when I don't have to wake at 6:30 next morning). If Mr. Nies-Berger gives a concert with his Chamber Orchestra anywhere near you, by all means borrow the money, steal the time, and go hear him.—T.S.B.

AMERICANS VERBOTEN

Washington Likes Americans for Taxing, not Honoring

That's the way the Washington Music Teacher's Association Inc. feels about it. A resolution was "passed unanimously" Jan. 30 to "register a strong protest against the selection of a foreigner for this the greatest honor some American composer should have had." Washington politically is planning a celebration to mark the removal of the national government from Philadelphia to Washington 150 years ago; Paul Green has been selected to "write a symphonic drama" for the celebration, and it is reported that while he may consider himself good enough to do that, he evidently does not consider any American composer good enough to write the overture for his drama, so he has, they say, invited Sibelius to do it. The W.M.T.A. seem to like American composers and want to know why the American government hates them so much that it can't ask one of them to write that music. Anyway the set of strong resolutions has been sent far & wide, to public people as well as to politicians. Hooray for the W.M.T.A. It's high time some of our music fraternities are showing a little intelligence.

PEDAL QUINT

"In regard to the Pedal 5 1/3': no organ should be without one, because of the definition it helps give the Pedal line. There are better things than a Stopped Flute such as I had to use, however. Unit or straight, let's have more 5 1/3's on the Pedal."—Richard L. Abbott (who built himself one).

SOCIALISM—SO LOVELY

"My firm has received government permission to embark upon a suitable advertising campaign," said a correspondent. Since when do citizens, owners of a country, find it necessary to consult politicians, their hired servants, before conducting a good business venture? Are citizens fools and politicians crooks? It seems so.



SERVICE PROGRAMS

Column closes the first day of each month. The aim is to show services by organists of nationwide fame and services giving unusual materials.

EASTER SERVICES

April 9 is Easter; here are a few of the best programs available from last year.

PAUL CALLAWAY

*Cathedral, Washington
Easter Music of All Services
M.Shaw, They buried Him
Dirksen, Alleluia
Dirksen, Christ our Passover
Liszt, Christ is risen
Handel, Hallelujah
Franck, Praise the Lord
DR. C. HAROLD EINECKE
*First Presbyterian, Santa Ana
Easter Vespers
Gore, Canon Toccata on Vigili
Bach, Choralprelude on Christ is Risen
Processional, Invocation, Chanted Lord's Prayer.

Praise Be to God

Ye watchers and ye holy, trad.
Up my heart, Bach
Scripture, Tennyson's poem In Memoriam.
Christ is risen, ar.Luvas
Hope is Born Anew
An angel said to Mary, Makarov
Joseph's lovely garden, ar.Dickinson
Scripture, anonymous poem The Strife is O'er.

Christ is risen, ar.Mueller
Hymn, Offering, Doxology, Prayer.

I Shall Live On

j. O children live, Moffat
Scripture, Oxenham's poem Seeds.
Easter Antiphon, Goldsworthy
Silent Recessional, Benediction, Chimes and Celesta.

RICHARD ELLSASSER

*Wilshire Methodist, Los Angeles
Morning Service
Purcell, Ceremonial Music (trumpet-choir and organ)
Alleluia Christ is risen, Kopolyoff
Jerusalem, Parker
Hymn Exultant, Clokey
Handel, Hallelujah Chorus (presented on the program as 'The Festival Organ Benediction,' and followed by the customary postlude)

Mulet, Thou Art the Rock

DONALD D. KETTRING
*East Liberty Presbyterian, Pittsburgh
*Bach, Today God's Only Son
The Blessed Christ is Risen
In Death's Strong Grasp

Whitford, Come Ye Faithful
Edmundson, Fairest Lord Jesus
Hymn Exultant, Clokey
Yon, Cristo Trionfante
Spanish Easter Procession, Gaul
Easter Hallelujah, Vulpus-Dickinson
Handel, Hallelujah Chorus

**Maitland, Sunrise in Emmaus

Gaul, Easter on Mt. Rubidoux
Joseph's lovely garden, ar.Dickinson
off. Bach, Awake Thou Wintry Earth

Adoration of the Flowers, Clokey

G. DARLINGTON RICHARDS

*St. James' Church, New York

Easter Carol Service

Holler, Christ the Lord is risen
ar. Dickinson, Joseph's lovely garden
Otis, Easter Joy
Field, The crown is on the Victor's brow
ar.Gore, Today did Christ arise
ar.Gaul, Three lilies blossomed
Lvovsky, The Lord is risen indeed

t. Hildach, Easter Triumph
Edmundson, Alleluia Christ is risen
Gounod, Savior of men

ROBERT M. STOFER

*Covenant Presbyterian, Cleveland
Easter Vespers
Chimes
Farnam, Toccata
Edmundson, Easter Spring Song
Titcomb, Alleluia Pascha Nostra
Cloister Prayer, Choral Amen, Processional,
Call to Worship.

Easter Bells, Thiman

Invocation, Lord's Prayer.
Awake thou wintry earth, ar.Davis
Love is come again, ar.Whipple
Scripture.

Sing songs of praise, A.R.Gaul
off. Easter, R.V.Williams
Ascription, Prayer, Choral Amen.

Our Paschal Joy, Yon

Collect.
Joseph's lovely garden, ar.Dickinson
Benediction, Choral Amen, Recessional,
Cloister Prayer, Choral Amen.

Chimes

G. RUSSELL WING
First Congregational, La Grange
Palm Sunday 9:30 a.m.

*Elmore, Triumph Prelude

off. Weinberger, Hosanna
The Palms, Clokey
Palm Sunday 11:00 a.m.

*Elmore, Triumph Prelude

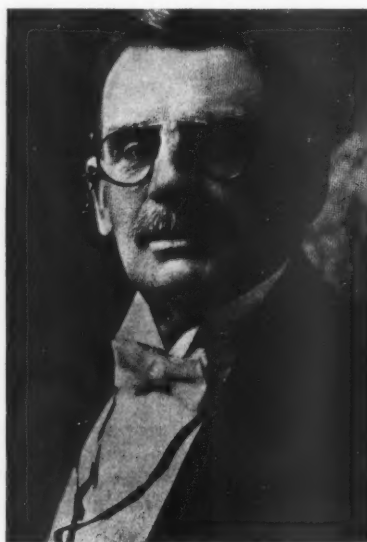
The Palms, Faure
Hosanna, ar.Bitgood
off. Weinberger, Hosanna

Thy glory dawns, Lockwood

Guilmant, Lift Up Your Heads
Easter at 9:00 a.m. and 11:00 a.m.

*Dickinson, Exaltation (with violin, cello, harp)

Joseph's lovely garden, ar.Dickinson



J. WARREN ANDREW'S

A grand gentleman, a great organist, teacher of many famous organists of today, from a photo made thirty years ago. As T.A.O. begins its thirty-third year, this tribute is paid to the one man who more than any other was instrumental in having such a technical-professional magazine founded for the benefit of the whole organ world. When T.S.B. undertook publication because of Mr. Andrews' enthusiasm, it was freely predicted that the magazine couldn't last six months—there would not be, they said, enough materials fit to publish. What a laugh; our burden today is the enormous over-supply of things urgently needing print. Mr. Andrews died almost twenty years ago.

Spanish Easter Carol, ar.Gaul
j. All the happy birds, Bitgood
Alleluia of the Bells, Marryott
On an Easter Morning, ar.Davis
off. harp. Corelli, Giga
Easter Carol of the Trees, ar.Gaul
Handel, I Know that My Redeemer

J. H. OSSEWAARDE

Calvary Episcopal, New York
January Bach Commemoration
**Toccata-Adagio-Fugue C
Cantata 142, "For Us a Child is Born"
Cantata 190, "Sing to the Lord"
Prelude & Fugue D
**Concerto 2 Am
Cantata 65, "The Sages of Sheba"
Cantata 1, "How Brightly Shines"
Toccata F
**Toccata & Fugue Dm
"Christmas Oratorio" selections
Fantasia & Fugue Gm
**Passacaglia
Cantata 78, "Jesus Thou my Wearied Spirit"
Cantata 79, "Lord is a Sun & Shield"
Prelude & Fugue G
**Prelude & Fugue Am
Cantata 106, "God's Time is Best"
Cantata 53, "Strike O Strike"
Cantata 140, "Sleepers Wake"
Prelude & Fugue Bm

During the offering in these Sunday 8:00 p.m. services Mr. Ossewaarde played two or three Choralpreludes. The "Bach group" of Calvary choir numbered 15 women, 10 men; solos were sung by 12, five of them members of the Bach group.

ROBERT M. STOFER

Covenant Presbyterian, Cleveland
Installation of Minister
Chimes
Bach, Fugue Ef
Bossi, Consecration
Processional, Call to Worship, Invocation, Prayer of Confession, Assurance of Pardon, Lord's Prayer.

How lovely is Thy dwelling, Brahms
Responsive Reading, Gloria Patri, Scripture, Sermon, Hymn, Installation, Charge to Minister.

O Thou who makest, Dickinson
Charge to Congregation, Litany of Installation, Recessional, Benediction, Choral Amen.

Mulet, Thou Art the Rock

Chimes
ERNEST WHITE, Mus.Dir.
EDWARD LINZEL, O. & C.
MARIE SCHUMAKER, Assistant
Church of St. Mary the Virgin, New York
February Choral Music

*Rehm, Messe E

Plainchant, Credo 3
Marcello, Give ear unto me
**Farrant, Mag. & Nunc dimittis
Marcello, As the hart panteth
Bentivoglio, O salutaris
Campion, Cor Jesu Sacratissimum
Boellmann, Tantum ergo 3
*Peeters, Missa in Honorem S. Lutgardis
Byrd, Ave verum
**Tallis, Mag. & Nunc dimittis
Palestrina, Sicut cervus
Bruckner, O salutaris
Willan, Ave verum
Reger, Tantum ergo 61-2
*Rheinberger, Missa Misericordias Domini
Palestrina, Surge illuminaire
**Tomkins, Mag. & Nunc dimittis
Bonamico, Laudate Dominum
Liszt, O salutaris
Brant, Ecce panis angelorum
Liszt, Tantum ergo
*Victoria, Missa Vidi Speciosam
Byrd, Turn our captivity
**Caldara, Caro mea
Rheinberger, O salutaris
16th cent., Adoramus Te Domine Jesu
Kromolicki, Tantum ergo 11-5

Feb. 13, Acolytes Festival
Gretchaninoff, Missa Festiva D
Poulenc, Exultate Deo
Palestrina, Ego sum panis vivus
Henschel, Tantum ergo
Feb. 22, Ash Wednesday
Plainchant, Missa Deus Genitor Alme

CHURCH BUDGETS

Example from Pennsylvania

Here are the figures from a famous

church:

\$225,200. Total budget.
40,250. Clergy, staff, printing, advertising,
"pastoral work."
15,700. "Christian education," clergy, sec-
retaries, supplies.
14,750. Organist, choir, all music.
8,000. Staff & expenses for kitchen, din-
ing-room, athletics, etc.
10,700. Office salaries, telephone, print-
ing, etc.
52,800. Operation & maintenance of
church property.
8,000. Emergencies.
75,000. Missions.

In this case we'd guess the organist's salary is \$7,200. minimum and \$10,000. maximum, though to be consistent with the probable salary of the chief clergyman, it should more likely be \$12,000. The point is that here is an institution that costs \$104,450. exclusive of the clergy to maintain so that it may hold services on Sunday; those Sunday services are dependent, after the basic \$104,450. is paid, upon the clergyman and the music for their value and appeal. The foundation costs \$104,450. a year and the much more valuable superstructure of sermon & music cost considerably less than half of that. But sermon & music are the chief values offered on Sun- days. Salaries of \$18,000. for the top clergy- man and \$12,000. for the organist would be in fair proportion to the rest of the money involved.

COMING EVENTS

March 7, New York: Dr. Hugh Porter di- rects the annual spring festival, School of Sacred Music, Mozart's "Requiem" and Ran- dall Thompson's "Peaceable Kingdom," all soloists and conductors being candidates for the M.S.M. degree.

March 24, New York: Alfred Greenfield conducts the Oratorio Society in Bach's "B- Minor," in Carnegie Hall.

April 5, 6, 7, New York: Those unusual Tenebrae services at 8:00 p.m. in the Church

of St. Mary the Virgin.

May 19, 20, Bethlehem, Pa.: Bach Festival, Ifor Jones conductor, E. Power Biggs solo organist; "Christmas Oratorio" on Friday, "B- Minor Mass" on Saturday, two sessions each.

HAROLD FINK

Fordham Lutheran, New York
March 5, 12, 19, 26, 4:00
Bach Anniversary Recitals

*Fantasia & Fugue Gm
Two Choralpreludes
Concerto Am: Allegro
Christ Our Lord to Jordan
Gigue Fugue
Lord God Now Open Wide
Sonata Ef
O God Have Mercy
Toccata F
*Toccata & Fugue Dm
Three Choralpreludes
Prelude & Fugue G
If Thou but Suffer God to Guide
Sonata Dm
The Lord's Prayer
Passacaglia
*Prelude & Fugue Ef
Three Choralpreludes
Fantasia & Fugue Am
Kyrie God the Holy Spirit
Sonata C
I Cry to Thee
Prelude & Fugue Bm
*Toccata & Fugue Dm
Two Choralpreludes
Prelude & Fugue Am
Two Choralpreludes
Prelude & Fugue D
Three Choralpreludes

Offerings will be taken for the benefit of the Albert Schweitzer hospital.

LESS MONEY TO CHURCHES

The John Price Jones Co. Inc. computed "philanthropy in eight cities" and said 1949 showed a decrease of \$61,173,982. over 1948. Maybe soaking the rich is not helping churches & hospitals very much.

MUELLER, C. F.

COMPOSER - ORGANIST - CONDUCTOR

Anthems of Distinction

MONTCLAIR — NEW JERSEY



Minnie Just Keller

MINNIE JUST KELLER

First Evangelical Congregational, Reading

Another example of an organist who thinks more of her congregation than of herself is Miss Keller, born on a March 28 in Reading, Pa.; a look at her programs proves her a keener judge of music values than many of the rest of us. She finished highschool in Reading and then entered Albright College there, specializing in music; studied organ with Dr. Henry F. Seibert, theory with Winfield Biery.

Her first church position was the Windsor Street Methodist, Reading, when still in her teens; she soon went to Emanuel Lutheran, Pottstown; and returned to Reading in 1940 as organist of the First Evangelical Congrega- tional, where she plays a 3-25 Moller and directs three choirs—adult chorus of 45 voices, children's choir of 37, intermediate of 15, with four soloists. In the bright theater days Miss Keller had her hand in that as well, playing a 2-11 in the Lyric, Reading, again still in her teens. She probably owes her sane judgment of music to her father, a band instrumentalist. Miss Keller will now speak for herself through some of her programs.

An Early Recital
Ravanello, Christus Resurrexit

OBERLIN CONSERVATORY of MUSIC

Oberlin, Ohio

A Department of Oberlin College

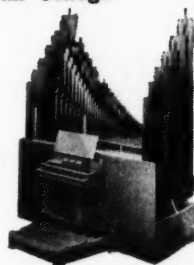
Members of the Organ Faculty

Fenner Douglass

Grigg Fountain

Leo Holden

Irene Robertson



EXPERIENCED SINGERS - ORGANISTS
SOLOISTS AND CHORISTERS
for Church Services, Oratorios and Festivals—call or write

RUSSELL BLISS
CHURCH CHOIR BUREAU

220 Fifth Ave., Suite 1408, New York 1, N. Y. — MU 6-7304

HILLIAR

WA-LI-RO

Rev. John W. Norris
Dr. Healey Willan
Walter Blodgett
Paul Allen Beymer

BOY CHOIR SCHOOL AND CAMP

CHOIRMASTER CONFERENCE

June 26 — 30

Address Mr. Beymer

Christ Church — Shaker Heights 22, Ohio

Sibelius, Finlandia
 Handel, Largo
 Russell, Bells of St. Anne
 MacDowell, To a Wild Rose
 Widor, Son. 5: Toccata
 Yon, Hymn of Glory
A Recent Recital
 Widor, Son. 6: Allegro
 Sturges, Caprice
 Schubert, Ave Maria
 Sibelius, Bells of Berghall Church
 Bach, Come Sweet Death
 Yon, Italian Rhapsody
 Gigout, Toccata
And Another One
 Mendelssohn's Sonata 1
 Sowerby, Carillon
 Liadow, Music-Box
 Karg-Elert, Musette & Bourree
 Tchaikovsky, Marche Slav
 Yon, Concert Study 2
Holy Week Noonday Meditations
 *Mendelssohn's Sonata 1
 Schubert, Ave Maria
 Bach, Air for G-String
 Have Mercy on Me O God
 *Novak, In the Church
 Bach, Sheep May Safely Graze
 Brahms, O World I E'en Must Leave
 Bedell, Elevation
 *Bach, Blessed Jesus We Are Here
 Vienne, Elevation
 Palestrina, Prayer
 Bach, Jesu Joy of Man's Desiring
 Now May the Will of God
 *Bach, O Sacred Head
 Karg-Elert, In Paradisum
 Bach, From God I Ne'er Will Turn
 Come Sweet Death

Each program included her minister in a Scripture reading and address, and closed with a hymn played immediately after the prayer following the address. And now for the anthems:

Ambrose, O come to my heart Lord Jesus
 Bach, Sleepers wake a voice is calling
 O rejoice ye Christians
 Beethoven, Heavens are declaring
 Bennet, God is a Spirit
 Bortniansky, Cherubim Song
 Brahms, How lovely is Thy dwelling
 Buck, Rock of Ages
 Button, Peace I leave with you
 Christiansen, Beautiful Savior
 Chaffin, Great day of the Lord
 Coenen, Come unto Me
 De Koven, Recessional
 Dickinson, Joseph's lovely garden
 Song in praise of the Lord
 For all who watch
 Bethlehem
 Song of the Angels
 An angel came from heaven

**CHURCH OF
 SAINT MARY THE VIRGIN**
 NEW YORK

Ernest White
 Musical Director

Edward Linzel
 Choirmaster and Organist
Marie Schumacher
 Organist

For recitals by these players
 address

145 West 46 St. — New York 19

Dvorak, Blessed Jesu
 Elgar, Ave verum
 As torrents in summer
 Foster, O for a closer walk
 Garret, In humble faith
 Gaul, No shadows yonder
 Gounod, Unfold ye portals
 Lovely appear
 Sanctus
 Send out Thy Light
 Goss, O Savior of the world
 Guilmant, Thee our Savior we adore
 Guion, Prayer
 Harker, Turn ye even to Me
 Hildach, Fairest Lord Jesus
 Himmel, Incline Thine ear
 Holler, Lead us heavenly Father (juniors)
 ar. Kremser, Prayer of Thanksgiving
 Liddle, Abide with me
 Jennings, Springs in the desert
 Malotte, The Lord's Prayer
 Maker, Praise the Lord
 Macfarlane, Thine O Lord
 Open our eyes
 Matthews, Day is gently sinking
 Thou wilt keep him
 Mendelssohn, How lovely are the
 Mozart, Jesu Work of God Incarnate
 Mueller, Now thank we all
 Nageli, Hushed and still the evening
 Noble, Fierce was the wild billow
 Souls of the righteous
 Neidlinger, The silent sea
 Parker, Lord is my Light
 Jerusalem
 In heavenly love abiding

Corliss R. Arnold

M. Mus.
 Organist and Choirmaster
 FIRST METHODIST CHURCH
 El Dorado, Arkansas

Cyril Barker

Ph.D., M.M., A.A.G.O.
 Detroit Institute of Musical Art
 (University of Detroit)
 First Baptist Church, Detroit, Mich.

Martin W. Bush

F. A. G. O.
 First Central Congregational Church
 Chairman, Music Department
 UNIVERSITY OF OMAHA
 Omaha, Nebraska

**Joseph W.
 CLOKEY**

Donald Coats
 ST. PAUL'S CATHEDRAL
 Wilshire at Figueroa
 Los Angeles, California

Elizabeth M. Combs

Graduate of Peabody Conservatory
 11 WEST 10th STREET
 NEW YORK 11, N. Y.
 Excellent Practice Facilities

Dubert Dennis

M. M.
 TEACHER — CONCERTS
 First Christian Church
 Oklahoma City

Pears, Let my prayer be set forth
 Pergolesi, Glory to God
 Reed, More love to Thee O Christ
 Roberts, Seek ye the Lord
 Salter, Day is dying in the west
 Schnecker, My faith looks up to Thee
 Shaw, With a voice of singing
 Shelley, Hark my soul
 Savior when night involves
 Shenk, Fairest Lord Jesus
 Shepard, O Jesus Thou art standing

Paul H. Eickmeyer

M. Mus., A.A.G.O.
 KALAMAZOO MALE CHORUS
 Kalamazoo, Michigan
 ST. PAUL'S EPISCOPAL CHURCH
 Lansing, Michigan

C. Harold Einecke

Mus.D., Mus.B., F.W.C.C.
 First Presbyterian Church
 Santa Ana, California

Robert Elmore

Concert Organist

Mgt.: Bernard R. LaBerge, Inc.
 119 West 57th St. — New York

Eugene A. Farner

Choirmaster and Organist
 Conductor and Coach of
 ENSEMBLE — CIVIC MUSIC
 31 Edisona Terrace — West Orange, N. J.

Harold Fink

Recitals

Box 242 Englewood, N. J.

Norman Z. Fisher

M. S. M.
 Organist and Choirmaster
 First Presbyterian Church
 Shreveport, Louisiana

Grigg Fountain

M. Mus.
Faculty
 OBERLIN CONSERVATORY
 Oberlin Ohio

Roger A. Hauenstein

M. A.
 FIRST CONGREGATIONAL CHURCH
 Port Huron, Michigan

MARGUERITE HAVEY

Oliver Herbert

Mus. Doc.
 The First Church in Albany
 Albany, New York

Speaks, Let not your heart
 Jesus my Savior look on me
 More love to Thee
 Spinney, Ye that stand in the house
 Steffe, Battle Hymn of Republic (a great favorite)
 Tallis, If ye love Me
 Thiman, King of glory
 Thompson, What of the night
 Thomson, My Shepherd will supply
 Torrance, Lord I have loved the
 Vliet, The Lord my pasture

Edw. A. Hillmuth, Jr.

Organist & Choirmaster
 ST. PETER'S CHURCH
 Essex Fells, N.J.

Address:
 57 Luddington Road, West Orange, N. J.

Horace M. Hollister

M. S. M.
 Organist-Director

Mt. Lebanon Methodist Church
 3319 W. Liberty Ave., Pittsburgh 16, Penna.

Harry H. Huber

M. Mus.
 KANSAS WESLEYAN UNIVERSITY
 First Christian Church
 Salina, Kansas

Gilbert Macfarlane

Choirmaster — Organist
 Director of Choir School
 TRINITY CHURCH
 Watertown, N. Y.

August MAEKELBERGHE

Detroit

Harold Mueller

F. A. G. O.
 ST. LUKE'S EPISCOPAL CHURCH
 S. F. CONSERVATORY OF MUSIC
 San Francisco

George Kemper Ogden

Organist and Minister of Music
 Lakewood Methodist Church
 Lakewood, Ohio

Roy Perry

First Presbyterian Church
 KILGORE, TEXAS

Richard Purvis

Organist and Master
 of the Chorists
 Grace Cathedral San Francisco

Irene Robertson

MUS. D., F.A.G.O.
 Organist
 UNIV. of SOUTHERN CALIFORNIA
 Los Angeles

West, Lord is exalted

Woods and every sweet-smelling
 Whitehead, Come Thou almighty King
 Wood, Twilight shadows fall
 Woodward, The radiant morn
 Yon, Gesu Bambino

T.A.O. is proud of readers like Miss Keller. Some of her anthems (Buck, Noble, Parker, Schnecker, Spinney) might not go well in a high Episcopal church, but Miss Keller isn't playing in such and has the profound good judgment to remember the people for whom she is playing. Her programs are evidence that she's doing a splendid service in church music.

BACH'S FERMATA

Says Edgar Hilliar of his Feb. 12 recital in Brown Memorial, Baltimore: "I am going to include my own elaboration of Bach's fermata in his Passacaglia. I have done a lot of study & research on this and am convinced that it is correct. I am sure a lot of people will think I am nuts, but so what? If I did not believe it is correct to do, I should never attempt it. I am however convinced that Bach intended such an elaboration of the fermata just before the closing ten or twelve measures in the Fugue. According to Karl Philip Emanuel Bach this was always the practise." It's astonishing that an American recitalist will do his own thinking. Hooray!

CESAR FRANCK'S

complete organ works were played in three January recitals in the University of Redlands by 14 pupils of Margaret Whitney Dow.

Robert W. Schmidt

FIRST CONGREGATIONAL CHURCH
 535 So. Hoover St., Los Angeles 5, Calif.
 SPECIALIST IN BOY CHOIR
 organization, development, and training
 for Church and Choir School

Robert M. Stofer

M. S. M.
 Organist and Choirmaster
 The Church of the Covenant
 Cleveland

Orrin Clayton Suthern II

ORGANIST-CONDUCTOR
 Associate Professor of Music
 DILLARD UNIVERSITY
 New Orleans, La.

Dillon Throckmorton, Jr.

Recitals — Instruction
 Write P. O. Box 1865
 STOCKTON CALIFORNIA

Charles Dodsley Walker

G. Russell Wing

M. S. M.
 Organist and Director
 First Congregational Church
 La Grange, Illinois

E. Richard Wissmueller

Organ Department
 Palestrina Institute of Sacred Music
 AVAILABLE FOR RECITALS
 1509 Broadway, Detroit



EDGAR HILLIAR

whose courage in doing something to Bach no other recitalist would be willing to venture, earns him a profound bow from T.A.O. Besides, he is developing a style of playing that should in time make him a true individualist among his fellow-recitalists.

ORCHESTRAS DIE?

"For many years the New York Philharmonic was operated at a heavy loss, the deficits being met year after year by large donations chiefly from a few public-spirited people of great wealth. During the last decade and a half, due to the increasing impact of taxation, such donations have been cut very materially and in the last few years have practically disappeared. . . . Despite the fact that the Society is purely cultural and educational, not operated for a profit, it is still being required to collect from its subscribers and purchasers of tickets and pay over to the federal government this year wartime federal admission taxes aggregating approximately \$110,000." The 1947-8 finances of 26 major orchestras showed "an aggregate operating deficit of \$3,515,927. On top of that, the subscribers and purchasers of tickets who are the principal supporters of these cultural non-profit organizations were required to pay over to the federal government just under \$1,000,000. in admission taxes." These statements, published by the New York Times and possibly other New York newspapers, were signed by the treasurer of the New York Philharmonic-Symphony Society, Floyd G. Blair.

William H. Barnes

MUS. DOC.

Organ Architect
 Organist and Director
 First Baptist Church, Evanston

Author of

'Contemporary American Organ'

(Four Editions)

1112 South Wabash Avenue
 Chicago 5



MUSICALES

Church and Concert

CYRIL BARKER

First Baptist, Detroit

With Siring Symphonietta

o-s. Mozart's Sonatas 2, 1, 5, 3

o. Quantz, Arioso

o. Gluck, Caprice

o. Liszt, Fantasia & Fugue on Bach

o-s. Piston, Prelude & Allegro

o. Diggle, Fugal Fantasy on Mine Eyes

Scherzo Fughetto on Dixie

o-s. Clokey, Partita Gm

The Symphonietta included 10 players; this was the final program in a series of three, the other two being recitals by Richard Ellsasser and Alexander Schreiner. Each month through the season Mr. Barker gives a cantata or similar musicale, those for the current season:

Haydn's "Creation"

Darke's "The Sower"

Handel's "Messiah"

Bach's "Sleepers Wake"

Chajes, "Psalm 142"

Bach's "St. Matthew"

Hadley's "The New Earth"

During his thirteen years with the First Baptist Mr. Barker has given 120 cantatas & oratorios.

CHICO BACH SOCIETY

Chico, Calif.

Second Annual Bach Festival

*organ

J.M.Bach, These Are the Holy Ten

W.F.B., Jesus Priceless Treasure

J.B.B., Rejoice Good Christian Folk

J.P.E.B., Adagio

J.C.B., Fugue

chorus-organ-piano

"Jesus Thou my Wearied Spirit," Can.78

organ—three transcriptions

Be Thou but Near, Clavier Book

Jesu Joy of Man's Desiring, Can.147

Now Thank We All, Can.79

chorus-organ

"B-Minor" selections

organ

Toccata Dm

*organ

In Dulci Jubilo

Hark a Voice Saith

Have Mercy on Me

strings-clarinet

**William A.
Goldsworthy**
A.S.C.A.P.

COMPOSER'S
CONSULTANT

42 Remsen Street
Brooklyn 2
N. Y.

Handel's Concerto 1 Bf

highschool choir

Pergolesi, "Glory to God"

Anerio, "Adoramus Te"

Palestrina, "Hodie Christus Natus"

brass ensemble—P.Gordon arrangements

March

Praise the Lord

Now All the Woods

Sleepers Awake

Minuet

organ

Sheep May Safely Graze, Can.208

Arioso, Can.156

Fugue Ef

ALFRED M. GREENFIELD

Town Hall, New York

New York University Glee-Club

Genns-ar.Woodruff, Palisades

Grieg, Brothers sing on

J.Handl, Resonet in Laudibus

ar.Willan, The Mummers' Carol

ar.Work, Glory to that new-born King

(Three Chopin piano solos)

Bantock, Song of the Sea Pirates

Tchesnokov, Salvation belongeth

Lasso, Echo Song

Sibelius, Vale of Tuoni

Lvovsky, Hospodni Pomiloi

J.Harrison, Marching Along

ar.Bartholomew, Black-Eyed Susie

Italian hunting-song, Canto di Caccia

Kentucky folksong, Down in the valley

Sullivan, Iolanthe March of Peers

Sibelius, Ukko the Fire-Maker

The concert closed with three Christmas hymns which the audience was invited to sing with the Club: "O come all ye faithful," "Silent night," "The first Nowell."

NEW YORK SERIES

St. Mary the Virgin

Marie Schumacher

Bach, Toccata & Fugue Dm

Mulet, Three Esquisses Byzantines

Widor's Symphonie Romane

Dupre, Five Choralpreludes

Prelude & Fugue B

Edward Linzel

chorus-strings-barpsichord

Buxtehude, "Lauda Sion Salvatorem"

organ-strings—Miss Schumacher conducting,

Mr. Linzel organist

Mozart's Sonatas 13, 1, 4, and 15

strings-organ-baritone-barpsichord

Schuetz "Symphonia Sacra"

organ-violin-women's voices—Miss Schu-

macher conducting, Mr. Linzel organist

Karg-Elert, Fugue-Kanzone-Epilog

organ-strings-barpsichord-soprano

Buxtehude, "Herr auf Dich Traue ich"

organ-strings-chorus-barpsichord—Mr. Linzel

conducting, Miss Schumacher organist

Mozart's "Missa Brevis in D"

Liturgical Choral Music

Victoria, "Kyrie"

"O quam gloriosum"

J.Handl, "Ecce Dominus veniet"

"O admirabile commercium"

Bonamico, "Laudate Dominum"

organ. Ducasse, Pastorale (E.L.)

Victoria, "Caligaverunt oculi mei"

"O vos omnes"

"Tamquam ad latorem"

Rachmaninov, "Veneration of the Cross"

Poulenc, "Exultate Deo"

"Messe en sol"

organ. Mozart, Fantasia Fm (M.S.)

Rehm, "O salutaris"

15th cent., "Adoremus Te"

Schroeder, "Tantum ergo"

Edward Linzel

Frescobaldi, Bergamasca

Boehm, Christe der du Bist Tag

Buxtehude, Prelude & Fugue Fsm

Chaconne Em

Weckmann, Ach Wir Armen Suender

Kirnberger, Herzlich Thut Mich

Scheidt, Christ Lag in Todes Banden

Walther, Lobe den Herren

Kniller, Nun Komm der Heiden

Vierne's Sonata 6

KICK HIM OUT

He's Joseph Dickmon; he objected to the dictation of John Eyebrow, so his union kicked him out for six months. Let's see now, since when has it been a crime to object to a labor-leader?

THE UNTRUSTWORTHY TRUST

The Washington labor department reports 19,000,000 man-days of work lost during October 1949 because of strikes. The only real trust left in America that can still hold a gun at the head of the rest of us and take what it wants.

Heinz Arnold

Mus.M., F.A.G.O.

RECITAL TOUR—England and Continent,
1949-50. Address: 35 Craven Hill Gardens,
London W2, England.

Faculty

Stephens College

Columbia

Missouri

Robert Baker

Sac. Mus. Doc.

First Presbyterian Church of Brooklyn
Temple Emanu-El, New York City

RECITALS

INSTRUCTION

Marshall Bidwell

Organist and Musical Director

Carnegie Institute

PITTSBURGH

PENNA.

Emerson Richards

Organ Architect

800 SCHWEHM BUILDING
ATLANTIC CITY

St. Luke's Choristers

Long Beach, California

WM. RIPLEY DORR,

Mus.Bac., B.S.

Conductor

CAPITOL RECORDS

CATHEDRAL FILMS

ISA McILWRAITH

M.A., M.S.M., A.A.G.O. — Organist and Choirmaster

University of Chattanooga

Chattanooga, Tennessee



Past RECITALS

Confined to programs of special character or given by those who have made their names nationally important. This column closes on the first day of each month.

DR. MARSHALL BIDWELL

Carnegie Institute, Pittsburgh

Four Thousandth Recital

Weber, Jubilee Overture
Haydn, Sym. D: Clock Movement
Grisson, Cantilena A
Archer, Marche Triomphale
Bach, Prelude G
Bach, Fugue Ef
Beethoven, Marcia alla Turca
Lemare, Andantino Df
Widor, Son. 5: Toccata
Batiste, Song of Hope
Sibelius, Finlandia

Played Jan. 8, 1950, and historically an interesting program ingeniously compiled by Dr. Bidwell. Nos. 1, 2, 3, 5, 10, were played by Frederic Archer, first Institute organist, during the Nov. 5, 1895, week of dedication. No. 1, first piece played in the Institute. 4, composed by the Institute's first organist. 6, played by both Edwin H. Lemare and Dr. Charles Heinroth in their opening recitals as Institute organists. 7, played by Dr. Heinroth in his farewell recital. 8, composed by the Institute's second organist and played by Lemare in his own farewell recital. 9, played by both Mr. Lemare and Dr. Heinroth in their opening recitals. 11, played by Dr. Bidwell in his first recital as Institute organist. All these facts were noted on the 4000th program and all honor to Dr. Bidwell for it.

HENRY M. COOK

Oberlin Conservatory

Senior Recital

Bach's Concerto Dm
Adorn Thyself O Dear Soul
Prelude & Fugue Bm
Hindemith's Sonata 3
Brahms, Two Choral Preludes
Alain, Litanies

"The Hindemith is to my way of thinking good melodic modern music; it was the most enthusiastically received number on the program."

DAVID CRAIGHEAD

First Congregational, Los Angeles

Dedicating Shatto Chapel Organ

Vivaldi-Bach, Con. Am.: Allegro
Buxtehude, How Brightly Shines
Bossi, Giga
Franck, Grande Piece: Andante
Bach, Toccata F
Rameau, Rollcall of Birds; The Hen.

Bedell, Noel Provencal
Reger, Christmas 1914
Dupre, In Dulci Jubilo
Vierne, Son. 6: Finale
DR. ROLAND DIGGLE

St. John's, Los Angeles
Wagner, Meistersinger: Prize Song
Bellairs, Epic Ode
Diggle, Festival Toccata
Sibelius, Finlandia
Lemare, Intermezzo

DR. EDWARD EIGENSCHENK

Place not named
Taylor's Nativity Miniatures
Dupre, Prelude & Fugue B*
Bach, Adagio Am
Schmidt, Toccata
Dubois, March of Magi*
Bach-ar. Grace, Slumber Beloved
Handel, Hallelujah Chorus

RICHARD ELLSASSER

Calvary Methodist, Washington
Vivaldi's Concerto Am
d'Andrieu, Fifers
Stamitz, Andante
Bull, Rondo G
Bach, Con. 4: Allegro
Heartily I Yearn
Fantasia & Fugue Gm
Clokey, Kettle Boils
Karg-Elert, Soul of the Lake
Yon, Primitive Organ
Ellsasser, Concert Study Dm

***JOSEPH C. GOULD**

Gov. Street Methodist, Mobile
Purcell, Trumpet Tune
Bach, When Thou Art Near
In Dulci Jubilo
Couperin, Gloria in Excelsis*
Chaconne
Pachelbel, Good News From Heaven
Vierne, Berceuse*
Mulet, Noel
Renaud, Grande Choeur

On a 2-10 Hook-Hastings installed in 1918. "The organ is beautifully enclosed with plenty of speaking-room all around—a decided credit to its builder."

GEORGE F. HAMER

Mercersburg Academy
Bach, Fugue Gm
Stoughton's Persian Suite
Franck, Piece Heroique
Jacob, Rain
Wagner, Lohengrin: Int. Act 3
Karg-Elert, Clair de Lune
Now Thank We All
Reubke, Sonata excerpt

"George F. Hamer, Chapel organist, gave the program for a compulsory recital. The Academy believes in shoving culture down the throats of the students. However, here is a way to have your culture in a good form. Mr. Hamer is head of the physics department, teaches four classes a day, trains the 30-voice choir, practices at least once a day, plays for



The ORGOBLO at ST. PATRICK'S CATHEDRAL N. Y.

This magnificent 4-manual gallery organ has been in operation since 1928. It was recently redesigned and enlarged by the Kilgen Organ Company on specifications by Dr. Charles M. Courboin, Music Director. It is

powered by a forty horse-power Spencer Orgoblo. A smaller Orgoblo is used on another 3-manual instrument near the Sanctuary, also redesigned.

The continuous, satisfactory performance of Orgoblos for nearly half a century is not an accident. They are designed especially to bring out the tone, volume and control, and to give satisfactory performance for years with little attention.

The Orgoblo is an all steel, rust resistant unit, built in sizes from the smallest practice or home organ up to the largest church and theatre organs in the world. Ask for the bulletins.

392E

Louis F. Mohr & Company Organ Maintenance

2899 Valentine Avenue, New York City

Telephone: SEdwick 3-5628

NIGHT AND DAY

EMERGENCY SERVICE

Yearly Contracts

ELECTRIC ACTION INSTALLED
HARPS — CHIMES — BLOWERS

An Organ Properly Maintained
Means Better Music

THE SPENCER TURBINE COMPANY • HARTFORD 6, CONNECTICUT

SPENCER
HARTFORD

weekly Chapel services three days a week plus Sundays. He came to Mercersburg in 1925 and has been organist since 1937."—John Doney.

*CHARLES H. HEATON
Depauw University
Senior Recital

Purcell, Trumpet Tune and Air
Rinck, Rondo for Flute
Bach, Fugue G; O Lamb of God.
Dupre, Variations on a Noel
Karg-Elert, Soul of the Lake
Sowerby, Pageant

"Since you griped about my omitting American composers, I enclose a copy of my last recital which remedied the fault by

Richard Keys Biggs

BLESSED SACRAMENT CHURCH
HOLLYWOOD

Address: 6657 Sunset Blvd., Hollywood

WILLIAM G. BLANCHARD

Organist

Pomona College

CLAREMONT

CALIFORNIA

John F. Callaghan

Mus.M., A.A.G.O.

Recitals and Instruction

MARYGROVE COLLEGE
Detroit 21, Mich.

T. Frederick H. Candlyn

Instruction in
HARMONY, COMPOSITION, and
CHOIR TRAINING.

St. Thomas Church, 1 West 53rd Street
NEW YORK CITY 19

Charles Harlan Clarke

Mus. Bac.

Box 82

TRUMANSBURG, N. Y.

Grace Leeds Darnell

Mus. Bac., F.A.G.O.

Graham Eckes School
Palm Beach, Fla.

Specialist in
JUNIOR CHOIRS



DON'T DISCOUNT HIM

No matter how high your nose turns northward you can still play this man's organ music without soiling your fingers. No matter how humble your congregation, you can still do the same. For the concert organist: Harmonies of Florence, Passacaglia, Prelude and Fughetta, Roulade; for the humble congregation: any of his innumerable choral preludes on tunes that congregation sings. He was born on an April 16 in Bloomfield, N.J. He is Seth Bingham of Columbia University and Madison Avenue Presbyterian, New York.

including a certain worthy named Sowerby. Hope this fixes it up. Certainly there is enough good music by Americans to warrant using it frequently."

LAURENCE B. HEDGPETH

Church of Good Shepherd, Rocky Mount
Pachelbel, How Brightly Shines
Buxtehude, In Dulci Jubilo
Bach, Fugue alla Gigue
Prelude & Fugue Am
Franck, Chorale Bm
Reger, Fantasia Cm
Bach, Come Sweet Death
Daquin, Noel with Variations
Dupre, Cortege et Litanie
Purvis, Carol Rhapsody

EDGAR HILLIAR

Brown Memorial, Baltimore
Buxtehude, Prelude & Fugue F
Loeillet, Air Tendre
Arne, Flute Tune
Bach, Passacaglia
Bridge, Adagio
Boellmann, Ronde Francaise
Langlais, Son. 1: Finale
Bonnet, Romance sans Paroles
Schroeder, Beautiful Lord Jesus
Messiaen, Nativite du Seigneur

GEORGE MARKEY

Cadet Chapel, West Point
Bach, We Thank Thee God
Savior of the Nations
Rejoice Now Christians
Prelude & Fugue D
Franck, Chorale Bm
Karg-Elert, Legend of Mountain
Purvis, Greensleeves; Carol Rhapsody.
Dupre, Variations on a Noel
H. WINTHROP MARTIN
Wellesley Congregational, ??
Couperin, Chaconne
Bach, Son. 1: Allegro Moderato

Toccata Dm
Franck, Cantabile
Karg-Elert, Harmonies du Soir
Bonnet, Caprice Heroique
Whitford, Ton-y-Botel (ms.)
Snow, Scherzo
Lang, A Pastoral Round (ms.)
Biggs, Toccata Deo Gratias
FREDERICK C. MAYER
Cadet Chapel, West Point
Handel, Judas: See the Conquering Hero

Clarence Dickinson

CONCERT ORGANIST

Organist and Director of Music, The Brick Church;
Director-Emeritus and Member of Faculty
School of Sacred Music, Union Theological Seminary
NEW YORK CITY

Charles H. Finney

A.B., MUS.M., F.A.G.O.

HOUGHTON COLLEGE
and Wesleyan Methodist Church
Houghton, New York

Maurice Garabrant

M.S.M., F.T.C.L., MUS.DOC.

Organist and Director of Music
CHRIST CHURCH, CRANBROOK
BLOOMFIELD HILLS
MICHIGAN

Alfred Greenfield

Conductor

Oratorio Society of New York
Chairman, DEPARTMENT OF MUSIC
University College - New York University

D.Deane Hutchison

Recitals and Instruction

FIRST METHODIST CHURCH
PEORIA, ILLINOIS

Frank B. Jordan

Mus. Doc.

Drake University
DES MOINES IOWA

Laurence H. Montague - A. A. G. O.

Organ Architect

81 Princeton Blvd., Kenmore 17, N. Y.

*How will they look
to YOU
a few years from now?*



Your wife's eyes: What will you read in hers when she asks whether you can afford that modest cottage?



Your boy's eyes: What will you see in his eyes the day he asks whether you can afford to send him to college?



Your own eyes: What will the mirror tell you about them when it's time to retire, and take things easier?

There's no better time than right now to sit back and think what *you* will see in your family's eyes a few years from now.

Whether they glow with happiness or turn aside with disappointment depends, to a very large extent, upon what you do *now*.

So plan *now* for that home you plan to buy eventually . . . set aside money *now* for his college education . . . plan *now* for the day you can retire.

Insure your future by signing up on the Payroll Savings Plan where you work, or the Bond-A-Month Plan where you have a checking account.

Chances are you won't miss the money now, but you certainly will a few short years from now if you haven't got it!!

*Automatic saving is
sure saving—*

U.S. SAVINGS BONDS



Contributed by this magazine in co-operation with the Magazine Publishers of America as a public service.

Chopin, Funeral March
Wagner, Rienzi: Int. & Chorus of Peace
Bach, Prelude & Fugue Bm*
Arcadelt, Ave Maria
Karg-Elert, Now Thank We All
Widor, Salvum Fac Populum (organ-brass-tympani)

*CLAUDE L. MURPHREE
First Baptist, Macon
Dedicating Three-Manual Reuter
Edmundson, Adeste Fidelis
Franck, Chorale E
Daquin, Noel G
DeLamarter, Carillon
Bach, Prelude & Fugue Am
Dupre, Variations on a Noel
Purvis, Spiritual Were You There
Widor, Son. 4: Scherzo
Murphree, Three Choral Preludes
Urseth, Song of the Clock
Edmundson, Imagery in Tableaux

ERNESTINE PARKER and
EMMET SMITH
Central Christian, city not named
Buxtehude, Prelude-Fugue-Chaconne
A Babe is Born

Piche, Rhapsody on Four Noels
Daquin, Noel for Flutes; Noel G.
Wehmeyer, Lo a Rose E'er Blooming
Taylor's Nativity Miniatures
Purvis, Carol Rhapsody
Dupre, Variations on a Noel

ALEXANDER SCHREINER
Bidwell Presbyterian, Chico
Bach, Prelude & Fugue Ef
Franck, Chorale Bm
Van Hulse, Sonata in A, Op. 53
Mulet, Meditation Religieuse
Barie, Intermezzo
Vierne, Son. 1: Finale
"What a recital! and on an 11-rank Moller."
—Charles van Bronkhorst.

*BESSIE BLACK YOUNG
University Christian, Des Moines
Marcello, Psalm 19
Bach, Jesu Joy of Man's
Prelude & Fugue Em
Boellmann, Ronde Francaise
Ciega, Clouds
Spencer, Chinese Boy & Bamboo Flute
Bedell, Toccata Basse
Felton-ar.Wall, Gavot
McAmis, Dreams
Widor, Son. 2: Finale

NOTES

Recitals seem to be improving; there is less of dreary pretending, more honest effort to minister to humanity in music. Outstanding examples of suiting the program to the occasion are those by Dr. Bidwell, Dr. Eigenschenck, Mr. Hamer, Mr. Mayer; for plain good programs for human beings, those by Dr. Diggle, Mr. Martin, Mrs. Young.

Mr. Hamer revived Stoughton's Persian Suite; somebody should resurrect the best of all Mr. Stoughton's color pieces, his In Fairyland suite—it's superb concert music.

What will happen to the poor audiences in West Point Cadet Chapel if Mr. Mayer ever decides to retire is too awful to contemplate, in the light of the programs all organists think it's their duty to play. It will be a different story if we ever discover that we are entertainers, not educators. Mr. Mayer through long association with his cadets has learned to understand their limitations, so he nurtures their interest by giving them Handel, Chopin, and Wagner transcriptions before handing them Bach, and he ends with brass & tympani which every cadet can understand. Mr. Mayer works to make them like organ music; the average recitalist works to make the audience appreciate his abilities. A hurried tabulation: 37 Bach and Franck pieces, 27 American composers, and 88 Others.

Four organists played programs that totally ignored their fellow Americans. Only one had the courage to play a program without Bach. Bach has become a bad habit. We're

afraid to play a program without him, or perhaps we don't know how. Just about as bad as a wife who couldn't cook a meal without steak. Nobody questions the value of either Bach or steak; we're merely pointing to a bad habit that has overcome the organ world.

Recitals are vital to the welfare of the whole world. To find fault with them & improve them is a fundamental duty. The critical public either flatters us or ignores us; criticism must come from ourselves.—T.S.B.

HE DIDN'T LIKE THEM

"Last year I heard a few organ recitals given by wellknown recitalists and most of them were pretty horrible."

CORRECTIONS

November p.385 had the Great & Swell of the Wurlitzer electrotone reversed; sorry.

FRATERNAL NOTES

A.G.O. headquarters has set April 30 as "national A.G.O. Sunday."

Indianapolis Choir Directors Association, Dale W. Young chairman, has five events in five churches scheduled for the 49-50 season; sessions include discussions, concerts, a recital (Jan. 16 by Edwin Arthur Kraft), etc. with special emphasis on choir work.

London Organ Club, composed of members who like the organ, issues lengthy mimeographed monthly bulletins on anything of interest; one bulletin noted that the organ in Royal Albert Hall is available for practise at 10 shillings an hour; being interpreted at present dollar rate, \$1.40 an hour.

NEW FIELD FOR YOU

"Prefer man who can also hold sexton-caretaker position half-day basis," said a want-adv calling for "organist-director, experienced." If he takes both jobs, salary \$140. Let's see now, John Eyebrow's miners get about \$300.

METHODISTS

in 1949 had a membership of 8,792,569, an increase of 141,507 over 1948; their total debts rose \$9,964,919.

WANT TO TOUR EUROPE?

A musician's tour of Europe is being arranged by Temple University, Philadelphia 22, Pa., to leave New York July 29, visit Paris, Vienna, Salzburg, London, etc., and return Aug. 28; cost is \$875.

ENGLISHMEN & CALVES

are now equal, hooray! Both can hereafter get milk in their accustomed manners without the permission of a politician. The British socialists relinquished their control of milk as of Jan. 15, 1950.

WANTED TO BUY

June and August 1943 and January 1947 issues of The American Organist. Schantz Organ Co., Orrville, Ohio.

Organ Maintenance

Rebuilding — Repairs

Additions — Tuning

Organ Chimes

Amplified Tower Chimes

Yearly Maintenance Contracts

Courteous and Dependable
Pipe Organ Service

by Factory-Trained Experts

Chester A. Raymond

Organ Builder

44 Spring Street — Princeton, N. J.
PHONE 935

ALFRED M. GREENFIELD had his New York University Glee-Club do its recent Town Hall concert from memory; April 16 they go to Mount Holyoke College to do a program of their own and then sing Faure's "Requiem" with the Mt. Holyoke College Glee-Club.

NORMAN HOLLETT has been appointed to the Cathedral, Garden City, Long Island.

YOU FIGURE IT

And then don't ask your church for a raise or a new organ, for you'll know they cannot afford it. Harry the Spender wants to soak every American \$282.17 for the coming year; for a man & wife & one child, that's \$846.51 and a criminal act. For your congregation of only 500 members, no children, it's \$141,085.

Howard Kelsey

SECOND BAPTIST CHURCH

SAINT LOUIS

Edwin Arthur Kraft

Organist and Choirmaster
Trinity Cathedral, Cleveland, Ohio

Director of Music
Lake Erie College, Painesville, Ohio
Head of Organ Department
Cleveland Institute of Music

James Winship Lewis

GRACE & ST. PETER'S
CHURCH

BALTIMORE

MARYLAND

Frederick Marriott

Organist & Carillonner

Rockefeller Memorial Chapel

University of Chicago

Claude L. Murphree

F.A.G.O.

University of Florida
Gainesville, Fla.

Organist
FIRST BAPTIST CHURCH

G. Darlington Richards

Organist—Choir Master

ST. JAMES' CHURCH
NEW YORK

Madison Avenue at 71st Street

Ten-Lesson Course in
Boy Choir Training



A.G.O. SKIPPER

He's sailing the ship of state more grandly than any of his predecessors in the office of chief executive for the American Guild of Organists. Chapters in every state. Membership at an unprecedented high. Conventions all over the country. Reforms in Guild procedures. Even secret test-examinations for those who wouldn't venture a public show of their possible failure. We're sure he thinks more fondly of the Guild than he ever thought of himself. He's S. Lewis Elmer, friend to thousands.

JOHN R. LIVELY

of Trinity Lutheran, Lancaster, Pa., has been appointed to Sixth United Presbyterian, Pittsburgh, where he will organize four choirs. In Lancaster he was also music director for Lancaster County Day School and music critic for the Lancaster New Era.

AUGUST MAEKELBERGHE

resumed his Friday noonday recitals Jan. 13 with an all-Bach program; Jan. 22 he played a program for the Belgian-American Culture Committee of Detroit, playing works by four Belgians (Lemmens, l'Olelet (?), Jongen, Franck) and four of his own compositions; he should be ashamed for adding, "I talked them out of an all-Maekelberghe program."

FREDERICK C. MAYER

took his West Point Cadet Choir to St. Thomas Church, New York, Feb. 19 for a service that included, in addition to several unaccompanied numbers, a performance of Noble's "The Soul Triumphant" in a special arrangement by Dr. Noble for men's voices.

MUSIC PRESS INC.

has assigned its catalogue of organ music etc. to Mercury Music Corporation, New York; Richard Dana, founder of Music Press, returns to his original field of book publishing. Mercury has also been appointed sole agent for North America for the catalogue of Heugel & Co., French publishers.

PRIZES & COMPETITIONS

University of Illinois announces Kinley Memorial Fellowships at \$1000. to be used for "study of the fine arts in America or abroad." Address, Urbana, Ill.

Lorenz Publishing Co. gave its first anthem prize \$250. to Camil Van Hulse's "Oh praise the Lord" and its first organ prize \$60. to Thomas J. Eilas' "The Tranquil Hart."

WILLIAM J. MARSH

celebrated his 30th anniversary with St. Patrick's Catholic Church, Fort Worth, Tex., in January and was royally celebrated by the Fort Worth Star-Telegram in a 3-column tribute with three photos.

WHAT A PITY

"Reconstruction of the white house interior will include rat-proofing." So politicians can't live in it any more? How sad.

Jack Edwin Rogers

Organist — Choirmaster

CHRIST CHURCH CATHEDRAL
EPISCOPAL

Louisville

Kentucky

C. Albert Scholin

M. M.

Organist - Composer

KINGSHIGHWAY PRESBYTERIAN
CHURCH

5010 Cabanne Avenue
St. Louis 13, Mo.

Harold Schwab

BOSTON, MASSACHUSETTS

Lauren B. Sykes

A.A.G.O., Ch.M.

Cascade College

Multnomah School of the Bible

Pacific Bible College

Portland Symphonic Choir
PORTLAND, OREGON

James Womble

Organist-Choirmaster

CHURCH OF THE
GOOD SHEPHERD

Jacksonville 4, Florida

Gordon E. Young

Organist and Choirmaster

TEXAS CHRISTIAN

UNIVERSITY

FORT WORTH

FRANK VAN DUSEN

Kimball Hall American Conservatory of Music Chicago, Illinois

ORGANISTS

(*See advertisement elsewhere in this issue.)

AKIN, Nita, Mus.Doc.
1702 McGregor Ave., Wichita Falls, Texas
ARNOLD, Corliss R.*
ARNOLD, Heinz, M.Mus.*
BAKER, Robert, Sac.Mus.Doc.*
BAKER, Walter
251 West 74th St., New York 23, N. Y.
BARKER, Cyril, Ph.D., M.M.*
BEYMER, Paul Allen*
BIDWELL, Marshall, Mus.Doc.*
BIGGS, E. Power
53 Highland St., Cambridge 38, Mass.
BIGGS, Richard Keys
BLANCHARD, William G.*
BUSH, Martin W.*
CALLAGHAN, John F., M.Mus.*
CALLAWAY, Paul
Washington Cathedral, Washington 16, D.C.
GANDLYN, Dr. T. Frederick H.*
CLARKE, Charles Harlan*
CLOKEY, Joseph W., Mus.Doc.*
COATS, Donald*
COCI, Claire
119 West 57th St., New York 19, N. Y.
COMBS, Elizabeth M.*
COOPER, Harry E., Mus.Doc., F.A.G.O.*
Meredith College, Raleigh, N. C.
CRAIGHEAD, David, Mus.Doc.*
585 E. Colorado St., Pasadena 1, Calif.
CROZIER, Catharine
Eastman School of Music, Rochester 4, N.Y.
DARNELL, Grace Leads*
DENNIS, Dubert, M.M.*
DEWEY, Robert C.
St. Mark's Church, West Orange, N.J.
DICKINSON, Clarence, Mus.Doc.*
DORR, Wm. Ripley*
DUNKLEY, Ferdinand
Loyola University College of Music
1915 Calhoun St., New Orleans 18, La.
EDMUNDSON, Garth
New Castle, Pa.
EICKMEYER, Paul H., M.Mus.*
EIGENSHENK, Dr. Edward
Kimball Hall, Chicago 4, Ill.
EINECKE, C. Harold, Mus.Doc.*
ELLSASSER, Richard W.
Concert Organist
711 S. Plymouth Blvd., Los Angeles 5, Calif.
ELMORE, Robert*
120 Walnut Ave., Wayne, Penna.
FARNER, Eugene A.*
FERRIS, Isabel Dungan
Wilson College, Chambersburg, Pa.
FINK, Harold*
FINNEY, Charles H.*
FISHER, Norman Z., M.S.M.*
FOUNTAIN, Grigg, M.Mus.*
FOX, Virgil
490 Riverside Drive, New York 27, N. Y.
GARABRANT, Maurice, M.S.M.*
GARDEN, Charlotte, Mus.Doc.
Sunnybrook Road, Basking Ridge, N. J.
GILES, The Rev. Hugh
593 Park Ave., New York 21, N.Y.
GLEASON, Harold
EASTMAN SCHOOL OF MUSIC
Rochester 4, N. Y.
GOLDSWORTHY, Wm. A.*
42 Remsen Street, Brooklyn 2, N. Y.
GREENFIELD, Alfred*
HARRIS, Ralph A., Mus. Doc.
University of Miami, Florida.
HAUENSTEIN, Roger A., M.A.*
HAYES, Marguerite*
HENDERSON, Charles
First Presbyterian Church, Wilkes-Barre, Pa.
HERBERT, Oliver, Mus.Doc.*
HILLIAR, Edgar
Saint Mark's Church, Mount Kisco, N. Y.
HILLMUTH, Edw. A., Jr.*
HOLLISTER, Horace M., M.S.M.*
HUBER, Harry H., M.Mus.*
HUTCHISON, D. Deane*
JORDAN, Frank B., Mus.Doc.*
KELSEY, Howard*
KETTRING, Donald D., M.S.M.*
East Liberty Presbyterian, Pittsburgh 6, Pa.
KRAFT, Edwin Arthur*
Trinity Cathedral, Cleveland 15, Ohio.
LaBERGE, Bernard R.
119 West 57th St., New York 19, N.Y.
LEWIS, James Winship*
LINZEL, Edward*
MACFARLANE, Gilbert*
MAEKELBERGHE, August*
MARRIOTT, Frederick
University of Chicago, Chicago 37, Ill.
MARSH, William J.
3575 Modlin Ave., Fort Worth 7, Texas.
McCURDY, Alexander, Mus.Doc.
546 South Bowman Ave., Marlon, Penna.
McLWATH, Isa*
MEANS, Claude, F.A.G.O., F.T.C.I.
Christ Church, Greenwich, Conn.
MIRANDA, Max Garner, B.M., M.A., A.A.G.O.
First Congregational Church
Rocky Mountain College, Billings, Montana.
MORGAN, Catharine
705 Stanbridge St., Norristown, Pa.
MUELLER, Dr. Carl F.*
MUELLER, Harold*

MURPHREE, Claude L., F.A.G.O.*

NIES-BERGER, Edouard
Organist, Philharmonic Orchestra, New York.
Church of Messiah and Incarnation, Brooklyn.
Conductor, Nies-Berger Chamber Orchestra
63 West 55th St., New York 19, N.Y.
NOEHREN, Robert
University of Michigan, Ann Arbor, Mich.
OGDEN, George Kemper*
ORGAN CONCERTS INC.
711 S. Plymouth Blvd., Los Angeles 5, Calif.
OSSEWAARDE, Jack H., M.Mus., A.A.G.O.
Calvary Episcopal Church, New York 10, N.Y.
PERRY, Roy*
PICHE, Bernard
27 Forest St., Lewiston, Maine.
POISTER, Arthur
Syracuse University, Syracuse, N.Y.
PORTER, Hugh, Sac.Mus.Doc.
99 Claremont Ave., New York 27, N.Y.
PURVIS, Richard*
RICHARDS, G. Darlington*
ROBERTSON, Irene, Mus.Doc.*
ROGERS, Jack Edwin*
ROSS, Richard
1316 Park Ave., Baltimore 17, Md.
SCHMIDT, Robert W., Organist-Choirmaster,
First Congregational Church
535 South Hoover St., Los Angeles 5, Calif.
SCHOLIN, C. Albert, M.M.*
SCHREINER, Alexander
1283 E. So. Temple St., Salt Lake City 2, Utah
SCHUMACHER, Marie*
SCHWAB, Harold*
SEIBERT, Henry F., Mus.Doc.
51 Highbrook Avenue
Pelham, New York 65
SPAYDE, Luther T., A.B., Mus.M.
Central College, Fayette, Mo.
SPELMAN, Leslie P.
University of Redlands, Redlands, Calif.
STOFER, Robert M., M.S.M.*
CATHEDRAL, Olin Clayton II*
SWARM, Paul
Post Office Box 7, Decatur 60, Illinois
SYKES, Lauren B.*
THROCKMORTON, Dillon, Jr.*
VAN DUSEN, Frank, Mus.Doc.*
VAN REES, Cornelius
Organist & Director of Music
Baptist Temple, Brooklyn, N.Y.
WALKER, Charles Dredley*
The American Cathedral, 23 Avenue George V,
Paris 8, France
WARD, Herbert Ralph
First Presbyterian, Ridgefield Park, N. J.
WALTER, Samuel
29 William St., Cambridge 39, Mass.
WATERS, Clarence*
Trinity College, Hartford 7, Conn.
WEINRICH, Carl
16 Prospect Ave., Princeton, N. J.
WEST, Don*
WHITE, Ernest*
145 West 46th St., New York 19, N.Y.
WING, G. Russell, M.S.M.*
WISSMUELLER, E. Richard*
WOMBLE, James*
YOUNG, Gordon E.*

PUBLISHERS

AMSCO MUSIC PUB. CO.
240 West 55th St., New York 19, N. Y.
CHURCH MUSIC FOUNDATION
(A Nonprofit Corporation)
Paul Swann, Director
Decatur 60, Illinois.
FISCHER, J. Fischer & Bro.
119 West 40th St., New York 18, N. Y.
FLAMMER, Harold Flammer Inc.
251 West 19th St., New York 11, N. Y.
GRAY, The H. W. Gray Co.
159 East 48th St., New York 17, N.Y.
MARKS, Edward B., Marks Music Corp.
R.C.A. Bldg., Radio City, New York 20.
MAYWEIL-WIRGES PUBLICATIONS INC.
701 Seventh Ave., New York 19, N. Y.

CONSERVATORIES

GUILMANT ORGAN SCHOOL
12 West 12th St., New York 11, N.Y.
OBERLIN CONSERVATORY
Oberlin, Ohio.
SCHOOL OF SACRED MUSIC
Broadway & 120th St., New York 27, N.Y.
WESTMINSTER CHOIR COLLEGE
Princeton, N.J.

ELECTRONICS

ALLEN ORGAN CO.
Allentown, Pa.
BALDWIN PIANO CO.
Cincinnati 2, Ohio.
CONN, C. & Conn Ltd.
Elkhart, Indiana.
SCHULMERICH ELECTRONICS INC.
Sellersville, Pa.
WURLITZER, The Rudolph Wurlitzer Co.
North Tonawanda, N. Y.

BUILDERS

AEOLIAN-SKINNER ORGAN CO.
Main Office: Boston 48, Mass.
New York 22: 4 East 53rd St.
ARKANSAS ORGAN COMPANY
Box 491, North Little Rock, Ark.
AUSTIN ORGANS INC.
Main Office: Hartford, Conn.
New York 18, 522 Fifth Ave.
CASAVANT FRERES
St. Hyacinthe, P. Q., Canada.
HILLGREN, LANE & CO.
Alliance, Ohio
KILGEN, Alfred G., Organization
1639 W. Adams Blvd., Los Angeles 7, Calif.
KILGEN ORGAN CO.
4362 W. Florissant Ave., St. Louis 15, Mo.
McMANIS, The Charles W. McManis Co.,
10th & Garfield Ave., Kansas City 2, Kans.
MOLLER, M. P. Moller Inc.
Main Office: Hagerstown, Md.
Chicago: Allerton Hotel
Louisville: 3618 Lexington Road
New York 17: 205 East 42nd St., Room 1303
Philadelphia 2: 1505 Race St.
Seattle 4: 810 Third Ave.
REUTER ORGAN CO.
Lawrence, Kansas.
WICKS ORGAN CO.
Highland, Illinois

EQUIPMENT

Blowers, see Spencer-Turbine
DURST & COMPANY
32nd St., Hazlet to Poplar, Erie, Pa.
Electric-Action, see Reissner
Key-Action Current, see Orgelactra
MAAS ORGAN CO., LTD., Chimes
3015 Casitas Ave., Los Angeles 26, Calif.
MEYER, Jerome B. Meyer & Sons Inc., Pipes
2339 S. Austin St., Milwaukee 7, Wisc.
ORGAN BUILDERS SUPPLY CO., Parts
Box 328, Hollidaysburg, Penna.
ORGAN SUPPLY CORP., Organ parts & supplies
540 East 2nd St., Erie, Penna.
ORGELECTRA, Key-Action Current
6570 Olmstead Ave., Chicago 31, Ill.
ORGOBO, see Spencer Turbine Co.
REISSNER, The W. H. Reissner Mfg. Co.
Action Parts of all kinds
Hagerstown, Md.
SPENCER TURBINE CO., Blowers
Hartford 6, Conn.

CUSTODIANS

DELOSH BROTHERS
Guaranteed used organs, tuning, maintenance
3910 108th St., Corona, L.I., N.Y. HAV. 6-4619.
GABEL, George D.
754 Burnside St., Orange, N.J. Tel.: Orange
2-3149. Over 30 years experience.
HAGGARD, Paul N. & Co., Everything for organ.
P.O. Box 685, Oklahoma City 1, Okla.
HIGGINS, Edward A.
Rural Route 5, Peoria 8, Ill.
LAVALLEE, Wilfrid
All makes of organs tuned, rebuilt, maintained
325 College Road, New York 63, N.Y.
MOHR, Louis F. Mohr & Co.
2899 Valentine Ave., New York 58, N.Y.
RAYMOND, Chester A.
44 Spring Street, Princeton, N.J.
SCHLETTE, Charles G.
Church organs rebuilt, tuned, repaired yearly
contracts; blowing plants installed etc.
1442 Gillespie Ave., New York 61. Talm. 9-3944.

ARCHITECTS

BARNES, William H., Mus.Doc.
1112 S. Wabash Ave., Chicago 5, Ill.
MONTAGUE, Laurence H.
81 Princeton Blvd., Kenmore-Buffalo, N.Y.
(Associated with Wicks Organ Co.)
RICHARDS, Emerson
Atlantic City, N.J.

T. A. O. DIRECTORY

AMERICAN ORGANIST, THE
Richmond Staten Island 6, New York, N.Y.
DIGGLE, Dr. Roland
260 S. Citrus Ave., Los Angeles 36, Calif.
DUNHAM, Rowland W., Dean of College of Music,
University of Colorado, Boulder, Colo.
VAN BRONKHORST, Charles
1216 Spruce Ave., Chico, Calif.



Another WICKS in...
Fort Wayne, Ind.



ORGAN OF THE MONTH
A new WICKS For Cathedral OF THE Holy Spirit



WICKS ORGAN OF THE MONTH



about WICKS ORGANS—
Stanley E. Saxton says...

Review 1949-



WICKS ORGAN OF THE MONTH
Church of S.S. Peter and Paul



WICKS ORGAN OF THE MONTH



WICKS ORGAN OF THE MONTH



WICKS ORGAN OF THE MONTH



WICKS is proud to present—
the **new FUGA de LUXE** model



St. John's Reformed Church
READING, OHIO



The Prospect Ave. Baptist Church
BUFFALO, N.Y.

The story of Wicks Organs is continuously being told in word and picture... the story of a supremely fine PIPE ORGAN known and respected the world over. Every denomination uses Wicks, and each is voluble in its praise of this instrument's numerous exclusive features. It is interesting to note that in every instance, each instrument is expressly patterned to fit the specific situation, a truly "custom built" pipe organ.

WICKS ORGAN COMPANY ★ HIGHLAND, ILLINOIS

The story of Wicks Organs is continuously being told in word and picture... the story of a supremely fine PIPE ORGAN known and respected the world over. Every denomination uses Wicks, and each is voluble in its praise of this instrument's numerous exclusive features. It is interesting to note that in *every* instance, each instrument is expressly patterned to fit the specific situation, a truly "custom built" pipe organ.

WICKS ORGAN COMPANY ★ HIGHLAND, ILLINOIS

TICKS ON

rec
NICK
ORPU
RISTI
DRAL

glee
he
Toss
ham
the
th

TICKS ON

97
Halo
x

